

DOCUMENT RESUME

ED 203 351

CS 206 384

AUTHOR Reul, Gary P., Comp.
TITLE Drama K-12.
INSTITUTION Washington Office of the State Superintendent of
Public Instruction, Olympia. Div. of Instructional
and Professional Services.
PUB DATE 81
NOTE 169p.
EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS Acting: Audiences: *Course Content; Course
Descriptions; Creative Dramatics; *Dramatics;
Elementary School Students; Elementary Secondary
Education; High School Students; Junior High School
Students; Language Experience Approach; *Resource
Materials; *Student Educational Objectives; Student
Interests; *Teaching Methods; *Theater Arts

ABSTRACT

Intended for use by elementary and secondary school drama teachers, this book stresses students participating in dramatic activities with a sense of purpose and contains practical activities based on student learning objectives. The first half of the book contains a statement of philosophy, a brief discussion of educational accountability and drama, and three sections of materials for elementary, junior high, and senior high school teachers. The elementary school section addresses three components of the art of drama: acting, playmaking, and audience. Activities and goals for acting are organized into the elements of movement, speech, and improvisation exploration; playmaking activities are organized into plot, character, theme, and dialogue; and audience activities emphasize enjoyment and evaluation. The junior high school section provides the teacher with lessons for a semester course in beginning drama, including physical and dramatic warm-ups, teaching methods, and discipline techniques. The senior high school section emphasizes drama education and outlines the objectives, activities, and evaluation procedures for four complete drama courses. The second half of the book consists of three appendixes that include additional examples of course content for high school drama classes, a sample rehearsal schedule, a glossary of theatrical terms, a play production budget, a sample guide to prepare students before attending a stage play, and an extensive bibliography. (AEA)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

ED203351

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as
received from the person or organization
originating it.

Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

F. Brouillet

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."



Washington State

Superintendent
of Public
Instruction

DRAMA
K-12



CS206384

Credits

Compiled and Edited by:

Gary P. Reul

This is a publication of the
Instructional and Professional
Services Division of the
office of Superintendent of
Public Instruction.

Dr. Frank B. Brouillet
State Superintendent of
Public Instruction

Dr. Monica Schmidt
Assistant Superintendent
Instructional and
Professional Services

William Radcliffe, Jr.
Director
Basic Education

1981 Drama Book K-12 Compiled and edited by:

Gary P. Reul, Supervisor
Arts Education/
Basic Education/
Student Learning Objectives

1978 Committee

Charles Blondino
Susan Lorain
CeCe Ruttkay
Geraldine Siks
Janice Thorne

Original Elementary K-6
Spotlight on Drama
Published 1978

1981 Committee

Hjalmer Anderson
Kira Bacon
Robert Beath
Charles Blondino
Donald Emerson
Ann Graham
Joanne Hjort
Georgiann Johnson
Meg LeFever
Gina May
Susan Pearson
Gary Reul, Chairperson
Barbara Salisbury
Geraldine Siks

Secretarial Services

Nancy Lowe
Carole Wahlers
Ruby West
Phyllis Wilson

This book has been funded by the Washington State Cultural
Enrichment Program under the direction of Dr. Walter Wilson.



Contents



Page

4	Foreward and Philosophy
5	Note for Teachers
7	Educational Accountability and Drama in Our Schools
11	To the Teacher: Planning for Success
14	Elementary Section
74	Junior High Section
92	Senior High Section
127	Appendix (Secondary Schools)
128	Personnel for Drama Program
129	The Physical Plant and Necessary Equipment
130	Examples of Course Content for Drama Classes in Secondary Schools
131	Sample Theatrical Seasons for Secondary Schools
132	Sample Rehearsal Schedule

134	Glossary of Theatrical Terms
136	Estimated Play Production Budget
137	Appendix (Arts Education)
138	The Arts in the Curriculum
140	Appendix (Cultural Enrichment Program)
140	Cultural Enrichment Program Sample for Students
142	Cultural Enrichment Program Sample for Teachers (Study Guide)
156	Bibliography
157	Elementary Bibliography
159	General Bibliography
161	Technical Theatre Bibliography
164	Drawing, Photograph and Layout Credit

The office of the Superintendent of Public Instruction wishes to thank all of the individuals who have contributed to this book. Special thanks must go to the Washington Association of Theatre Artists for the contributions of its membership.



FOREWORD

The writers are particularly concerned that the performing arts continue to be viewed as an intrinsic part of the educational process. The performing arts must not be shunted off to the side of the curriculum, but should be integrated into the regular pattern of activities students are experiencing. Hopefully this document will assist in achieving that goal.

The Writers

Philosophy

By nature students are inclined to express themselves through "dramatic play" as they imagine, impersonate, and improvise action and speech. Piaget, describing this process as "symbolic play", affirms that it is one of the student's natural modes of development and learning.

The art of drama, based in the human abilities to imagine, enact, and reflect is a communal or group experience. Essentially, it is the act of live human beings (players or actors) performing (play or script) before a group of live people (audience). The word drama derives from a Greek word meaning "to do or to act," while the word theatre derives from a Greek word meaning, "To see or to view." From the earliest times to the present human beings in all parts of the world presented imitations and representations of their hopes and fears through action before their fellow citizens.

Drama in education is based in the natural abilities of students to express themselves in "dramatic play." It employs the student's natural processes of perceiving, responding, imagining, and improvising. Once students acquire a dawning understanding of the art - of drama and some basic skills, the curriculum extends the students' abilities to include the more complex processes and concepts of the art of drama. These processes center in creating (forming, interpreting), communicating (performing), and evaluating (judging, appreciating, reflecting).

Goal

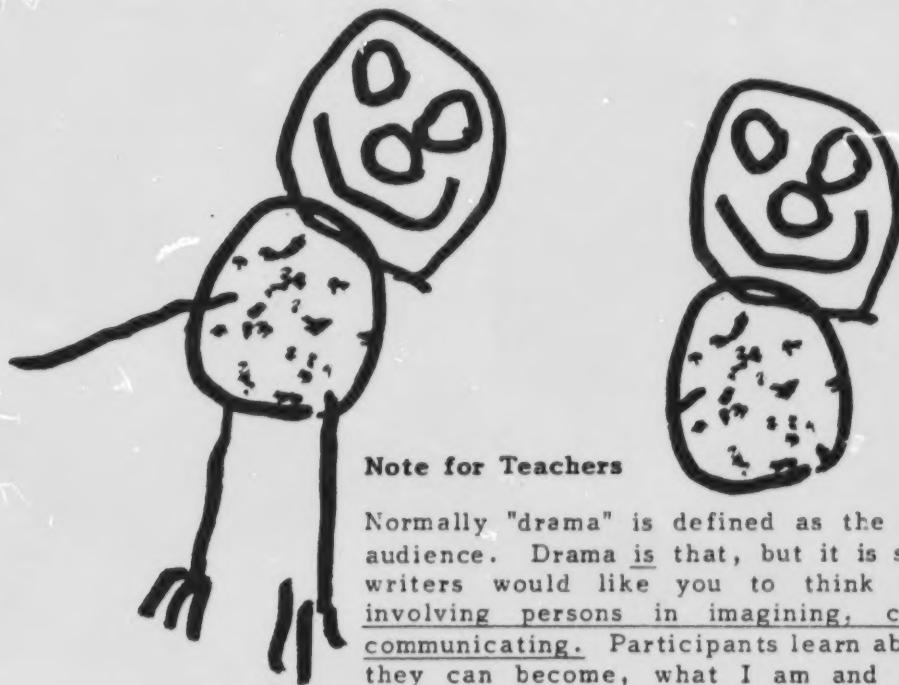
The overriding goal of drama in education is to teach drama so students gain an understanding of the structure, meaning, and nature of the art of drama and in the process to foster student's aesthetic development and learning. Inherent within this goal are specific goals defined by the structure of drama and related directly to the student's involvement in the learning roles of the player (actor), playwright, and audience. These goals may be categorized as follows:

Player's Concepts - These include the concepts and skills of concentration, relaxation, building trust, imagining basic circumstances, using the five senses, controlling body movement, and characterization.

Playmaking Concepts - These include Aristotle's drama elements.

Audience Concepts - These include the audience purpose which is to view, listen, enjoy, and respond to the drama/theatre performance.

It seems that the processes are pervasive and need to be employed by the learners as they are introduced to each of the drama concepts. It is evident that the student's from K-3 will be introduced to fewer concepts than those in 4-6, and that concepts explored in the elementary school will be revisited in more depth in junior and senior high school.



Note for Teachers

Normally "drama" is defined as the production of a play for an audience. Drama is that, but it is so much more than that. The writers would like you to think of drama as a process of involving persons in imagining, creating, impersonating and communicating. Participants learn about what people are and what they can become, what I am and what I can become. More specifically, when students are reading about characters, can they assume the role of a character and speak from the point of view of that character? What an opportunity for improving reading comprehension and sensitivity to the written word by providing an opportunity for the students to reflect on how a character thinks and feels!

The writers see performance, then, both as product and process: the outcome might be a production for others, the outcome might be participation in a variety of improvised situations performed within the classroom involving classmates and oneself. This volume emphasizes the latter; it stresses participation with purpose. We hope it is helpful to you in providing a classroom where students learn from books, from others, and through their own experiencing.



Goals:

Increase the ability to communicate ideas and feelings effectively.

Build an ever-increasing self-confidence, self-awareness and self-motivation.

Develop creative as well as intellectual curiosity and eagerness for lifelong involvement with the arts.

Provide opportunities for increased aesthetic awareness of man's creations and environments.

Encourage the development of each person's unique talents.

Provide opportunities through the arts to interpret and cope with an everchanging society.

Program Objectives:

Enhance instruction in basic studies with interdisciplinary arts-related activities.

Provide innovative staff development programs in interdisciplinary arts-related activities based on existing district curriculum.

Develop and maintain ongoing arts programs which integrate community resources with district curriculum.

Assist in development of aural, oral, visual and non-verbal communication skills.

Provide experiences in a variety of arts forms in order to assist in the development of informed choices.

Provide a variety of quality arts experiences in order to assist in the development of realistic self-concepts through creative processes.

Strengthen and expand existing arts programs.

Develop strategies for incorporating arts into the district curriculum using an interdisciplinary approach.

EDUCATIONAL ACCOUNTABILITY

AND

DRAMA IN OUR SCHOOLS

The purpose of educational accountability is to provide an opportunity for a group or audience to "see" what is being produced as a result of an instructional effort. To drama teachers, such accountability is hardly new. By its very nature, drama needs an audience; indeed drama requires the opportunity for an audience to test the performance. As such, dramatic instruction has a natural and extensive accountability system.

For some, the idea of moving drama toward a curriculum or an SLO accountability system may therefore seem redundant. After all, there is the performance. And yet much of what we would like to see in drama instruction--particularly in early grades--occurs in classrooms with members of the class alternating as performer and audience. So to hesitate including drama in an educational accountability system may well suggest that performance is the only necessary accountability system, that there is no need to use an accountability system to assure the development of pre-requisite skills, then there is no need to assure anything but that performers can perform.

If we are to be accountable in a reporting sense other than audience performances, then what would we be accountable for? First, in a classroom we can include among our objectives those common content learnings (the student knows a plot is a series of related incidents arranged to tell a story; or, the student is able to construct a plot with a logical chain of events that tells a story) common to the discipline and expected in a reasonably comprehensive program.

Thus, one might expect an elementary school curriculum to include objectives in movement, speech, improvisation, character development, theme exploration and dialogue.

The second area for possible statements of objectives is in the process of interacting with others. Drama places such high demands on cooperative action and team play that drama assessment might well include objectives in early grades which focus on students working together in pairs and trios and then later in more complex arrangements.

In drama, four areas of assessment are critical:

1. Self/peer performance assessment
2. Teacher assessment of classroom performance
3. District program assessment
4. Student learning objectives assessment

1. Self/peer assessment:

1. Most student performances can be reasonably assessed in a simple yes/no fashion. If the goal states that "the student is able to improvise physical actions that are true to imagined circumstances," then the participant/teacher/audience determines whether the participant has accomplished that goal through at least one activity. Obviously the emphasis must be to build on what each student can do and to encourage further growth. Student success will occur very naturally if appropriate goals are selected and if the activities are based on the teacher's diagnosis of student capabilities.
2. Students as performers and/or active observers should be able to determine whether a given goal has been reasonably reached. This self/audience evaluation is a critical factor in helping students develop clearer expectations for themselves of what constitutes achievement.
3. Specific objectives may be used within these guidelines:
 - a) Avoid mandating very specific tasks for all students when variation in performances will accomplish the intent. Let your goals act as the structure for creating, but allow the student creations to vary.
 - b) Treat specific objectives as indicators as to whether or not goals were achieved. Within this perspective, any of several performance indicators might be acceptable.
 - c) Encourage the student to state her/his own objective and accomplish it.
 - d) Encourage the performer and/or audience to determine if the objective was accomplished.

2) Teacher Assessment:

Even with a teacher's understanding of students, goals and experiences there may still be a lackluster, unmotivating program if learning principles are not used purposefully. There are several excellent sources for describing principles of learning. Our purpose can be served by simply mentioning some of the key principles and raising questions about them.

GOALS/OBJECTIVES

Do you have a clear objective in mind for your students?

Do your students know why they are involved in these language experiences?

MONITORING

As you help the class move through its experiences, are all the students moving with you?

Can the assignments be varied to build on the capabilities of students achieving at different levels?

MOTIVATION

Is the learning experience at a level of difficulty that it is both reasonable to achieve and challenging?

What are some ways of helping students to know how well they are doing?

What are some ways of capitalizing on student interests? student initiative?

RETENTION

Is there a schedule of events that will help you build on what has already been taught?

Why would a student want to remember what has been learned in drama activities? Because they were enjoyable? Insightful?

TRANSFER

Are there some past student learnings upon which you can build to quicken present learning?

How can present learning be used to enhance future learning?

3. Program Assessment:

These evaluation questions and strategies might be considered when determining the effectiveness of a school or district program.

1. Are there drama goals for the schools? For the district? Some sort of curriculum statement is needed to legitimize drama learnings in the curriculum. Such statements should be related to broad district goals.
2. Do classroom programs include reasonable opportunities for students to become actively involved in drama activities? Granted that drama activities ought to be a part of the curriculum, then are they? A simple description of drama activities used in a classroom, or an occasional student presentation to others, can be indicators that students are participating in appropriate activities. Without active participation the skills cannot be learned.
3. A principal, consultant or head teacher might gather the goals teachers say they are using. In faculty meetings a drama goal can be displayed and teachers asked to assemble in trios for 10 minutes. The teachers might identify four different ways to work toward that goal in their classrooms. Can teachers identify various language experiences designed to meet the goal? Our imagination and perceptions may need

to be challenged as well as those of students.

4. SLO Program Assessment

For some, involving drama in SLO activities may seem more trouble than it is worth. For others, if drama is not included in SLOs then there is little assurance that the discipline will be taught at all. If the latter approach is taken, the following may be helpful:

- a) Select a limited number of the drama curriculum objectives to function either as SLOs or as SLO indicators of broader language arts SLOs. If this work is going to be done, then capitalize on it by making certain that information on the drama SLOs are gathered and reported biennially as part of the district's annual report to the community.
- b) Work with the district language arts SLO committee. Request that some drama prerequisites be included in the language arts program.
- c) Work with the district reading SLO committee and request that oral reading skills be viewed as a part of the reading program. Request that oral reading skills be included in reading SLOs.
- d) Contact the district physical education SLO committee and request that movement elements be included in the PE curriculum and in SLOs.

With this sort of integrated approach, the onus of accountability will be shared, and the drama program will be in the mainstream of SLO program accountability.



TO THE TEACHER: Planning for success

This chapter is written as a course in "preventative medicine". Its purpose is to help teachers become aware of the causes and cures of many of the problems that arise in the teaching of drama. The hope is that with a deeper understanding of the processes involved in creating a positive environment in which to explore drama, teachers will avoid some of the pitfalls but, more importantly, enrich the experiences for both the students and the teacher.

Before you decide to include drama as part of your curriculum, take some time to become knowledgeable about and comfortable with the drama experience. As the facilitator of drama in your classroom, you have to be willing to take some risks and be flexible enough to adjust to the needs of your students. You must be sensitive to the level of readiness of your group and adjust lesson plans accordingly. Keep in mind a few basic points:

- Provide structure but allow opportunities for freedom and creativity within that structure.
- Expect noise, movement, controlled chaos.
- Expect varying levels of maturity and willingness to risk.
- Allow opportunities for students to talk about their feelings. Listen to what they say.
- Allow yourself to try things that are not "traditional".
- Be sensitive to the students' needs at the moment. Do not think you have to stick to rigid plans or time limits.
- Provide an atmosphere where creativity can flourish.

The activities presented in this guide provide a sound format and excellent ideas for use in the classroom. However, it would be helpful for you to "try out" any drama lesson before you share it with your class. Experiment with concentration, movement and pantomime activities by yourself or with a few friends before presenting them. If something feels awkward or embarrassing or confusing, analyze it, break it down into smaller steps, or eliminate it. Unless you physically perform it, you can't determine exactly how a written exercise works. Take note of places that seem like risk areas and develop alternative activities to try if the first idea doesn't work. For example, if a lesson suggests moving around the room while pantomiming a particular activity, but the class is not able to maintain concentration, be prepared with an alternative which allows the same kind of activity to be done with the students sitting in chairs. One option may be bringing the lesson to a close if it is not going well. This should not be thought of as a punishment or an indication of failure on the part of the students or the teacher. On the other hand, it is important to continually stretch your limits and those of your students by introducing some element of risk into each lesson. Drama requires risk-taking but the level of risk needs to be developed slowly.

TRUST

Before risk-taking is possible, a strong foundation of trust must be established within the group. A creative atmosphere cannot exist where students are inhibited

physically, emotionally, or intellectually. Ideas must be permitted to flow without the blocks created by thoughts of "Is this O.K.?", "Is this stupid?". Trust is based on feelings of self-esteem. How a person within a group feels about him/herself determines the level of trust within that group. It is the teacher's responsibility to help the students feel good about themselves.

Trust develops gradually, over time, and needs constant nurturing. It cannot be accomplished through one or two "trust exercises". Indeed, trust exercises should only be attempted when a strong sense of group trust exists.

The level of group trust determines the degree of risk that is possible within a group. Teachers should assume initially that the trust level within a group is low and provide ways of building it up before proceeding a "risky" activities. Although trust-building is important to all ages, the most crucial time is from fourth to twelfth grade when peer pressure and inhibition prevent children from expressing themselves freely. The first several lessons should include low-risk activities, short time periods, group activities, sitting at desks, situations that foster positive regard. Use the response to those activities to measure the readiness of the class before going on to higher risk activities. Some danger signals to watch for that indicate an activity is too risky for a class are: giggling, disruptive behavior, unwillingness to volunteer. It is important to register these signals as indicators of discomfort with an activity, not as a desire to sabotage a lesson. Do not hesitate under these circumstances to stop activities that are not working and talk about why they didn't work. The discussion should focus on solving the problem rather than finding fault.

CLASS STRUCTURE

Each drama class, whether fifteen minutes or an hour long, has its own beginning, middle, and end. The beginning phase is a readiness period fraught with initial discomfort and general anxiety. The wise teacher recognizes this and provides simple, low-risk activities such as physical warm-ups (releasing of tension), concentration and group trust exercises that set the tone, mood, and focus for the rest of the session. The middle phase of the session explores a new concept which builds upon previous experiences and expands skills. This phase should integrate some of the elements of the beginning activities. The final phase constitutes a sharing process. This may include the sharing of improvisations and scenes or reflection about the activities explored during the session. An important element of this phase is evaluation of the session as a whole.

Although evaluation should be ongoing during the entire class period, the final evaluation focuses on how the students felt about the experience and what they learned.

Each series of classes held over a period of weeks also has its own beginning, middle, and end. The same format used to develop each class also applies here.



For example, if you plan to work with students once a week for twelve weeks, the following schedule might be used: The first four sessions might include introductory activities such as body movement, sensory awareness, concentration, and group pantomime. The next four sessions would expand the students' abilities and introduce characterization and oral expression. The last four sessions would focus on pulling all of the parts together into improvisation, scenes, plot development, and playmaking.

CONCENTRATION

Concentration is the foundation upon which all drama activities are built. It should be one of the first skills developed in a drama class and reinforced during each session.

A good way to begin a drama session is with concentration games. Such games help to focus the attention of the students and to strengthen skills for future activities. Concentration games present each student with a personal challenge and help to foster a positive group feeling.

Sometimes when an activity is unsuccessful, it is because the players are not concentrating. Even one person who is not focused can ruin an exercise. Stopping the activity when this happens and discussing the concentration problems often clarifies the concept and helps prevent similar problems in the future.

RELEASING TENSION

The purpose of all relaxation and tension releasing exercises is to refocus energy and establish a sense of ease. Students with their minds on outside activities, problems, or fears, will not be able to give themselves fully to the drama class. Therefore, exercises which eliminate tensions and energize the body provide a good complement to concentration exercises during the beginning phase of each session.



14

Elementary



INTRODUCTION

This publication has been developed from the premise that

THE ACTIVITY OF DRAMA IS CENTRAL TO A STUDENT'S LANGUAGE EXPERIENCE.

Rationale Each student is unique. Yet each student is fundamentally similar to all other students. Each one has universal imaginings, yearnings, conflicts, hopes, dreams. Each student thinks, feels, acts and interacts with people, things and ideas.

By nature, a student expresses through "dramatic play." A student imagines, impersonates, imitates "something in life" by improvising actions and words. These processes are natural. According to Piaget and his fellow researchers, a child's natural inclination to become involved in "dramatic" or "symbolic play" is one of the modes used to foster the development of intellectual and languaging processes.

Background This publication is an effort to share points of view on how to involve students in the activity of drama.

Purpose of publication The purpose of this publication is to help the classroom teacher

- 1) initiate drama activities;
- 2) understand the relationship of the activities to one another, to the goals of the teacher, and to the interests and capabilities of students;
- 3) use drama activities as an integral part of the classroom curriculum rather than as an appendage;
- 4) understand that the art of drama is formed and performed by human beings for other human beings;
- 5) determine whether the drama program is accomplishing its intentions.

Organization of publication This publication focuses on the three essential components of the art of drama: ACTING, PLAYMAKING, AUDIENCE. Activities and goals for ACTING are organized into the elements of MOVEMENT EXPLORATION, SPEECH EXPLORATION and IMPROVISATION EXPLORATION.

PLAYMAKING activities are organized into the elements of PLOT, CHARACTER, THEME and DIALOGUE.

AUDIENCE activities are also included.



Activities are also interrelated to other subject areas of the elementary curriculum. To show this relationship, some activities have a designation on the right margin which indicates the specific aspect of another discipline to which this activity applies. A drama activity will often relate to the needs of other discipline areas such as health, reading or social studies, as well as meeting ACTING and PLAYMAKING needs. More important, the disciplines themselves need to be interrelated around human needs, interests and conditions. Drama activities can be the languaging experience which brings these elements together.

Criteria
for
selecting
activities

Each activity is student-drama-goal oriented, and was selected to

- 1) involve each student with a specific goal focusing on a basic drama concept;
- 2) provide a variety of language skills and processes (such as acting, interacting and performing);

- 3) take place in a planned environment;
- 4) prepare a student to actively participate.

Suggestions for class- room use

1) time
allocation

Students are often unable at the outset to concentrate their full attention on the activities, so several ten to twenty minute periods each week are recommended. However, as students progress from simple to more complex activities and become involved in the processes of playmaking, longer rather than shorter periods of time are needed.

2) concep-
tual learn-
ing

Teaching of several concepts in concert appears to result in stronger learning than the teaching of concepts in isolation. A teacher might focus student's learning on an exploration of MOVEMENT, SPEECH and IMPROVISATION concepts concurrently. For instance, in a thirty-minute period, ten minutes might be allowed for an exploration activity from each area.

3) cautions
on use of
goals and
skills

Avoid viewing goals, skills and activities in a linear manner. Some goals and skills are prerequisite to others; for instance, movement and speech exploration activities normally precede playmaking activities. But other goals and skills function independently -- locomotive activities (skipping, jumping) may precede or follow nonlocomotive activities (creating a mask with your face). Try not to be too arbitrary!

4) learning
theory
assessment

Even with a teacher's understanding of students' goals and experiences, there may still be a lackluster, unmotivating program if learning principles are not used purposefully. There are several excellent sources for describing principles of learning. Our purpose can be served by simply mentioning some of the key principles and raising questions about them.

GOALS/OBJECTIVES

Do you have a clear objective in mind for your students?

Do your students know why they are involved in these language experiences?

MONITORING

As you help the class move through its experiences, are all the students moving with you?

Can the assignments be varied to build on the capabilities of students achieving at different levels?

MOTIVATION

Is the learning experience at a level of difficulty that is both reasonable to achieve and challenging?

What are some ways of helping students to know how well they are doing?

What are some ways of capitalizing on student interests and student initiative?

RETENTION

Is there a schedule of events that will help you build on what has already been taught?

Why would a student want to remember what s/he has learned in his/her drama activities? Because they were enjoyable, insightful?

TRANSFER

Are there some past student learnings upon which you can build to quicken present learning?

How can present learning be used to enhance future learning?

5) teaching
procedures

It is assumed that teachers will use the methods, procedures and strategies that are most effective for their students. However, because of the nature of a student's involvement in acting and playmaking, some suggestions for general procedures may prove useful. MOVEMENT EXPLORATION is an effective way to begin each drama class because the student tends to relax and become more receptive to sensory stimuli. Following the movement warm-up, the main activity is presented. The teacher clarifies the goal and answers any questions the students may have. Students then explore the activity with the aim to achieve the stated goal. Following the exploration, the experience is always evaluated. This is done by the participants in the activity, for it is important for a student to learn to become self-evaluative.

6) assessing
a drama
program

Any drama program assessment scheme should focus, first, on the student using body and language in the dramatic form and, secondly, on the student's understanding of the dramatic process. Here, then, are some suggested assessment activities:

Student assessment options

1) classroom
assessment

- A. Most student performances can be reasonably assessed in a simple yes/no fashion. If the goal states that "the student is able to improvise physical actions that are true to imagined circumstances", then the participant/teacher/audience determines whether the participant has accomplished that goal through at least one activity. Obviously the emphasis must be to build on what each student can do and to encourage further growth. Student success will occur very naturally if appropriate goals are selected and if the activities are based on the teacher's diagnosis of student capabilities.
- B. Students as performers and/or active observers should be able to determine whether a given goal has been reasonably reached. This self/audience evaluation is a critical factor in helping students develop clearer expectations for themselves of what constitutes achievement.
- C. Specific behavioral objectives may be used within these guidelines:

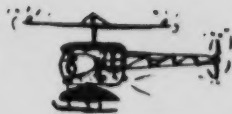
1. Avoid mandating very specific tasks for all students when variation in performances will accomplish the intent. Let your goals act as the structure for creating, but allow the student creations to vary.
 2. Treat learning objectives as indicators as to whether or not goals were achieved. Within this perspective, any of several performance indicators might be acceptable.
 3. Encourage the student to state his/her own objective and accomplish it.
 4. Encourage the performer and/or the audience to determine if the objective was accomplished.
- D. Letter grades, if they must be used, should reflect the student's growth in relation to his/her own capabilities. Evaluation should be a means to identify successes and development as well as to help chart future possibilities.
- E. Avoid approval/disapproval value judgments about the student; instead, focus your comments on the achievement of the task.

Program assessment options

2) program assessment

These evaluation questions and strategies might be considered when determining the effectiveness of a school or district program.

- A. Are there drama goals for the schools or for the district? Some sort of curriculum statement is needed to legitimize drama learnings in the curriculum. Such statements should be related to broad district goals.
- B. Can teachers determine (diagnose) the approximate level of "dramatic play competency" of a student? Can the student perform with others as a part of a whole class ("We are reeds in a heavy wind..."). As a distinct character among others? Alone in a pantomime? Can s/he identify a plot? Can s/he create a plot with self or others?
- C. Do classroom programs include reasonable opportunities for students to become actively involved in drama activities? Granted that drama activities ought to be a part of the curriculum, then are they? A simple description of drama activities used in a classroom, or an occasional student presentation to others, can be indicators that students are participating in appropriate activities. Without active participation the skills cannot be learned.



- D. A principal, consultant or head teacher might gather the goals teachers say they are using. In faculty meetings a drama goal can be displayed and teachers asked to assemble in trios for 10 minutes. The teachers might identify four different ways to work toward that goal in their classrooms. Can teachers identify various language experiences designed to meet the goal? Our imagination and perceptions may need to be challenged as well as those of students.
- E. One day a week ask 10 teachers this question: "What are your language instruction activities for today?" Do the responses suggest most language learning is book-centered or experience-centered? Are the teachers satisfied with the balance?



MOVEMENT EXPLORATION

Learning Concept

A student's environment is filled with movement. Things move. People move. A child moves. Every human being moves in a unique rhythm in relationship to thoughts, feelings, needs, wants and purposes.

Movement is a basic human means of expression. The student's body is a medium of expression. By exploring the potential for expressive body movement, a student begins to learn how to use movement to express thoughts and feelings, and how the ability to control movement enhances expressiveness. Through a variety of experiences, the student will learn that movement exploration is not restricted by mores, sex or customs.

GOALS

- I. **Locomotion and Non-Locomotion**
The student knows that self-expression is enhanced by control of the body and its movement.
- II. The student is able to control body and personal expression by moving in relation to weight, space, time and flow.
- III. **Group Relationships**
The student is able to move harmoniously with other persons in pairs, trios, quartets and larger groups.

EXPERIENCES1. Mirrored Hands:

Two students put hands up to each other, almost touching, and move hands to follow each other's movements. One student imagines himself/herself to be the mirror, the other person stands in front of the mirror to make slow movements to see if the mirror may follow exactly. Students are instructed to use, in turn, movements of the hands, arms, head and legs; students are instructed to alternate the roles of mirror-person frequently throughout the activity.

Physical Education:
Games of Low
Organization

2. Nonverbal Vocabulary:

Students express different feelings and attitudes through their hands. Students are asked to imagine each hand is a puppet expressing the same feelings at the same time. As they do this, they should become aware of how the hands of others express the same feelings in different movements. Adapt vocabulary to students' level of understanding.

Language Arts:
Dramatic Play

Language Arts:
Perception Concepts

First show that the puppets are alive
and active. . .
Now silent and still. . .
Express happiness (remember a time when
you were happy). . .
Now be shy. . .
Don't be too rough as you express anger
at each other. . .
Now show care and concern for each
other. . .
Now be sad and depressed, first alone,
then together. . .
Now express acceptance. Show you want
to talk with each other. . .
Now show a different feeling that your
puppets have such as being lonely,
fearful, hateful. . .

Now that the students have a "vocabulary", they
can have a conversation with their hands. Encour-
age them to see how much they can communicate
with their hands by first deciding what they will
talk about; i.e., the weather, the news, sports,
hobbies, earning money, favorite TV programs.

3. Follow the Leader:

One student is chosen as "it" and leaves the room.
Then a leader is chosen from the remaining stu-
dents who are standing in a circle. The leader
starts a movement, such as clapping, and "it" is
asked to return. The leader keeps changing the
movement and "it" has to guess who is the leader.
"It" is allowed three guesses and, if incorrect
all three times, the student is "it" again. How-
ever, if the guess is correct, the person who was
leader has to be "it". Instruct the students to
use, in turn, movements of the hands, arms, legs
(feet), head and waist.

4. See if you can bend each of your body parts slowly
back and forth as you hear your teacher name each
one: fingers, wrist, elbows, shoulders, neck,
head, eyes, mouth, toes on one foot, knee, waist,
back. Now can you bend them more quickly as you
listen to your teacher name them? Now see if you
can keep each body part bending as you add a new
body part. Repeat as before at a pace that seems
to be within the capabilities of the students.

Teacher does the same with the body movement of
twisting and turning, stretching and shaking.
Students are asked to do these in relationship to
differences in time (fast and slow); weight (heavy
and light); and space (levels of high, low,
medium).

Physical Education:
Games of low
Organization

Physical Education:
Locomotor Skills

Language Arts:
Gross Motor
Coordination

Physical Education:
Locomotor Skills

Language Arts:
Gross Motor
Coordination

5. Body Parts and Directions:

Look at your hands and your arms. Reach your hands and arms forward into space as far as you can. Bring them back and reach out as far as you can backwards.

Let one hand lead your arm sideways into space. Let that hand bring your arm back to your side. Let the other hand lead your other arm sideways into space. Now let that hand bring that arm back to your side.

See where your hand can lead your eyes as you move your hand and arm slowly in the air up high, down low, in front of you, and now back up to your side.

See where your hand can lead your eyes as you move your hand to make a large circle in the air in front of you. See if your hand can make a different shape in the air. Can your hand make the shape of a triangle, a square, the first letter of your name, the shape of the numbers from one to ten, etc.

Tramp your feet on the floor where you are standing to the sound of the drum. Listen to the drum. If the drum beats loudly, tramp your feet loudly. If it beats softly, see if you can match the beat of the drum with your feet.

Kick one foot forward. Now kick it backwards. Now kick it sideways. Now do the same by kicking your foot in slow motion. Now in fast motion. Now heavily. Now lightly.

Now slowly lift your leg up in front of you. Slowly bring it back down again to the floor. Slowly lift your leg up backward. Slowly bring it back down again. Now slowly lift your leg up and sideways. Now back again. Now lift your leg and step forward slowly, backward slowly, sideways, and now walk round and round in a small circle slowly.

The students are asked, "How many ways can we travel from one end of the room to the other?". The class will suggest ways of going such as walking, skipping, running, crawling, etc.

Teacher then states, "Show how many different ways you can travel through the space of the room keeping as close to the floor as possible".

Imagine the sky has fallen and the top of it is now at your waist--get your head under the sky.

Physical Education:
Locomotor Skills

Language Arts:
Gross Motor
Coordination

Music:
Rhythm

Physical Education:
Locomotor Skills

Physical Education:
Locomotor Skills

How many ways can you travel as you imagine you are going home from school?

Move across the room as many ways as possible, going from a high level to a low level.

6. * Imagine you are

crossing a small brook in the woods--
balance carefully on stepping stones;
walking up the stairs;
parading as toy soldiers;
walking in deep snowdrifts.

Physical Education:
Locomotor Skills

Language Arts:
Dramatic Play

Run as if you imagine you are

chasing a hat blown by the wind;
late in getting home on time;
running and jumping into a pile of leaves;
running with a kite blown by a gusty wind.

Hop as if you imagine yourself to be

playing hopscotch;
trying to keep warm in the freezing cold winter;
holding an injured foot after painfully stubbing your toe.

Jump as if you imagine yourself to be

jumping higher than an airplane;
jumping rope;
a jack-in-the-box jumping out after winding down inside a box.

Skip as if you imagine yourself to be

Little Red Riding Hood skipping to
Grandma's house;
skipping home after school;
skipping with a partner in time to music.

Leap as if you imagine you are

running through the woods and you come upon
a fallen log that must be leaped over;
leaping over a hurdle;
leaping to the other side of a brook.

Gallop as if you imagine you are

a slow, easy horse;
a high-stepping, spirited horse;
a clumsy horse.



7. Walking

Walk quickly from where you are to the end of the room and back again.

Physical Education:
Locomotor Skills

Walk slowly from where you are to the end of the room and back again.

Walk lightly from where you are to the end of the room and back again. (Repeat with heavy walking.)

Walk with the littlest steps on your tiptoes from where you are to the end of the room and back again to your place. (Repeat with large steps walking on the heels of your feet.)

Can you walk in a circle, the largest circular path you can walk in, within the space of this room?

Can you walk in a circle, the smallest circular path you can walk in, within the space of this room?

While walking, can you change directions when you hear the drum sound one sharp beat? Each time you hear a beat, see if you can change a direction of walking. Each time you hear two beats, see if you can change direction and levels of space as you walk.

Language Arts:
Casual Listening

See if you can walk through the space of the room in a large figure eight; now in a small figure eight. Can you walk in space in the pattern of the first letter of your name or the pattern of the last letter of your name?

Physical Education:
Locomotor Skills

Walk on the inside of your feet as you follow a leader through the room; on the outside of your feet; on your toes; on your heels; on a low level, on a low level with hands on a high level. (The teacher will give the directions after the students have walked for several steps in a specific way.)

Language Arts:
Gross Motor
Coordination

8. Running

Can you run lightly through the space of the room, cutting through all of the space, from the time you are given the signal "begin" until you hear the signal "stop?"

Moving on a low level, can you run lightly through space until you hear the drum beat, and then change directions?

Can you run heavily through the space of the room, and change directions every time you hear the drum give one loud beat?

Language Arts:
Auditory
Discrimination

Half of the class will be asked to move out into the space of the room and sit an arm's length apart. The other half of the class will be asked if they can run through all of the space among their classmates without touching a classmate or a runner.

9. Jumping

Can you jump forward - backward - sideways to one side - sideways to another side?

Physical Education:
Locomotor Skills

Can you jump forward and then backward using both feet together? Can you do this in a big jump - a little jump?

How high can you jump from a standing position - from a running position?

Run as far as you can by starting from one end of the room and then jumping when you hear the drum beat.

Can you run lightly, jump when you hear the drum, and land lightly?

10. Skiping

Skip from where you are to the end of the room and back again as quickly and as lightly as you can without touching anyone.

Physical Education:
Locomotor Skills

Skip to the end of the room and back again by lifting yourself as high as possible off the floor. See if you can skip lightly and quickly.

Skip through the space of the room in a circular pattern in a slow motion.

Skip lightly in a small circle without bumping into anyone.

See if you can skip forward five steps and then backward five steps without bumping into anyone.

See if you can skip from where you are to the end of the room by taking as few skips as possible. Skip quickly as you do this.

See if you can skip back to your place by skipping in slow motion and taking as few skips as possible. Skip slowly.

Skip to the rhythm of the music through the space of the room and let your hands move in whatever way you wish as you continue to skip until the music stops.

Music:
Dance

11. Pass the Mask *

Non-Locomotion: Have students sit in circles of six or seven. Ask one student to create a "mask" using only facial expressions. The next student in the circle imitates the mask, then turns to the student on the other side and creates another mask.

After going around in circles, students can discuss what masks were created, what they appeared to signify, how the students felt when confronted by the masks and when creating them.

Language Arts:
Perception Concepts

Become the Mask: After practice in imitating and creating masks, ask students to close their eyes and recreate one of the masks in the group or a new one. Then ask them to become their masks--if the mask is angry, become angry, if pleasant, become pleasant. Have the students close their eyes and begin to make soft sounds imitating their new masks. Ask students to become aware of their feelings with their new masks. Ask them to make their sounds louder for a short while. Then have them open their eyes and, still with their masks on, make noises that interact with others in the group.

Health:
Concept of Self and
Others

Language Arts:
Interpretation

12. Floor Points

Each part of the body that touches the floor is considered a point. The student is told to move in space on 2 points: 2 feet or 1 hand and 1 foot; 3 points: 1 knee, 1 elbow and 1 foot; 4 points; 5 points, etc.

13. In Your Space

Each student has a space and is told no one can move into that space nor can the student enter anyone else's space. The student is then to move body parts in as many different ways as possible in that space.

* Adapted from Awareness, John O. Stevens, 1973, paperback, Bantam.

14. Move Non-Locomotively

Every student is instructed to make-believe everyone is trapped inside a large plastic ball. In order to explore the place in which they are trapped, the students are to move their bodies, all parts at once, in different ways each time they hear two claps.

Language Arts:
Dramatic Play

While in their balls, ask the students to try to get out by using, in turn, their feet, hands, body. After trying hard and becoming fearful and exhausted, instruct the students to try to hide while still in their balls. After resting, ask each student to move to find a way to break out of the ball.

15. Robots and Rag Dolls

Teacher will ask each student to find a space in the room where the student is free to move without touching any person or thing. Teacher will explain, "Today you are going to imagine you are robots. Close your eyes and concentrate on imagining what your robot looks like. Where is it? How does it move? Why does it move? When you're ready, be a robot moving as it does."

While students are imagining themselves to be robots, teacher will say, "freeze and relax. Now, think of a rag doll. Think how the rag doll would move. When you're ready, change from a robot to a rag doll, and move as the rag doll does."

16. Dancing Animals

Students will be asked to think of a specific animal and move as that animal does. Each will choose an animal and move as that animal does in a variety of situations such as searching for water, or food, taking a bath, playing, etc. If students are studying animal life, have them choose an animal they are studying and explore the animal in different environments and motives.

Variation: Dance as the toys in a store window.

17. The Pencil

The teacher will say to the whole class, which is randomly spaced about the room - "Imagine you're a pencil, and that someone is writing with you on a sheet of paper. Concentrate, and when you're ready, be the pencil. Now, suppose that someone is writing very hard on a sheet of paper. Be the pencil. Now your someone is writing very softly. Oops, there's a mistake. Erase the mistake. Back

Language Arts:
Dramatic Play

to work--your someone is pressing so hard your lead broke. How would you act? Now, you're being sharpened. What do you do? Show with your whole body. Now, write one word on a huge sheet of paper."

18. Bed Springs

The teacher will say, "Imagine you are a metal spring (in a chair, a machine, etc.). How do you move? Think about it. Now, concentrate on being a bouncy spring. Now, concentrate on being a squeaky machine. Be the machine moving as this machine moved. Use the squeaky sounds."

After each group has been an individual spring, form the class into small groups (5-6) and have each group pantomime for the others a machine. Give small groups 3-4 minutes planning time before reconvening for presentations. Use movements and sounds.



Acting is one of the student's modes of learning and developing. By nature a student acts out thoughts and feelings in "dramatic play". In this natural learning process the student spontaneously uses the entire self--body, mind, feelings and voice.

Experiences in acting are designed to help the student discover that the self is the means of expression in drama. Through continued activities the student gains skills and concepts necessary to consciously use self to act out actions and words for imagined characters.

Acting experiences emerge from three basic elements of acting: MOVEMENT, VOICE and IMPROVISATION.



Learning Concept

Speech is a basic human means of communication. Speaking is essentially a social action. It is a developing process interrelated with the process of thinking, feeling and learning. Speech is acquired as the student develops and interacts with environment. To develop languaging potential, a student must use language frequently in a variety of different kinds of experiences. The student must become aware that language can be extended, heightened and shared.

- I. **Listening Attentively**
The student is able to demonstrate an understanding of speech in verbal and nonverbal ways: by paraphrasing or perception checking, by expanding an idea, or by performing an action suggested by the words.
- II. **Listening Attentively**
The student is able to hear and interpret the sound of the environment by repeating the sounds heard, by inventing sounds that correspond to those heard, or by performing an action suggested by the sound.
- III. **Clarity of Speech**
The student is able to articulate, enunciate, and pronounce words in a manner readily understood by others.
- IV. **Flexibility in Speaking Pattern**
The student is able to alter his or her speaking pattern so that it corresponds to the role of the character played.
- V. **Audibility**
The student is able to maintain audibility while speaking in contrasting volumes of softness and loudness to an audience.
- VI. **Spontaneous Speech**
The student is able to make spontaneous responses to other people in dramatic situations.

GOAL I

Listening Attentively

The student is able to demonstrate an understanding of speech in verbal and nonverbal ways: by paraphrasing or perception checking, by expanding an idea, or by performing an action suggested by the words.

EXPERIENCES

1. One student relates a short story to another student. The second student repeats the story to the first, this time adding adjectives to the story (i.e., "I saw a cat." "I saw a gray cat").

Language Arts:
Effective Listening

Reverse the situation.

2. The teacher reads aloud a factual selection about an animal. Afterwards, the students have a contest to see who can remember and relate the most facts.
3. The teacher reads a selection which describes an emotional reaction on the part of a character. Students describe in their own words what they perceive to be the feelings of the character.
4. Gossip: Students all form a circle. One person starts a three to six word message by whispering in the person's ear next to him/her. That person passes it on to the next, and it continues until it has passed all the way around the circle. The last person to receive the message states what s/he heard, the leader then restates the original message.

GOAL II

Listening Attentively

The student is able to hear and interpret the sound of the environment by repeating the sounds heard, by inventing sounds that correspond to those heard, or by performing an action suggested by the sound.

EXPERIENCES

1. Use the Kodaly Method* with students and see if they can repeat exact beat given by teacher.
2. Play a record of various sounds. Have students try to mimic these sounds, using only their voices.
3. Have the students listen for several things that make the same sound; i.e., a buzz (flies, mosquitoes, lawnmowers, a distant airplane).
4. Have a tray with several objects on it. Blindfold a student, drop each object--see if the student can identify which object was dropped. Then see if s/he can mimic the sound using only his/her voice.

Music:
Tempo



* For an explanation of the Kodaly Method, see your school music instructor.

GOAL III

Clarity of Speech

The student is able to articulate, enunciate, and pronounce words in a manner easily understood by others.

Language Arts:
Use and Control
of the Voice

EXPERIENCES

1. Have students divide into teams of six. Whisper to each team leader a tongue twister which would be new to the students, i.e.,

Betsy Boggs buys brown, bumpy bugs
because they bite.

Jim Jones jumps jolly jam jars
jokingly each January.

Neat Nancy and nearby Ned never
needle gnats.

The purpose of the game is to have each student listen to the twister being spoken by the member preceding him/her. The student must repeat it to the following person. The first team whose last member successfully repeats the tongue twister scores a point for his team. Continue the game until each member has had a chance to be the team leader.

2. The student repeats a certain phrase, starting slowly, and then increasing speed. In rapid speech each sound should still be heard distinctly. Example phrases:
 - A. oo/ee/kicker/gagger
 - B. lilly/lally
 - C. ticker/tacker/digger/dogger
3. The student memorizes a short poem, such as "Galoshes," and recites it to a group of students. The poem may be acted out as well.

GALOSHES:

Susie's galoshes
Make splishes and splashes
And slooshes and sloshes,
As Susie steps slowly
Along in the slush.

They stamp and they tramp
On the ice and concrete,
They get stuck in the muck and the mud;
But Susie likes much best to hear

The slippery slush
As it slooshes and sloshes,
And splishes and splashes,
All around her galoshes!

In pairs, students role play the following situations:

- 1) A quarrel between a clerk and a shopper about the price or quality of a particular item.
- 2) Friends agreeing about how good/bad a movie just seen was.
- 3) A bad-tempered man buying something from an almost deaf stall keeper.
- 4) A kind grandmother buying something from a deaf stall keeper.
- 5) A whiny child buying from the deaf stall keeper.
- 6) A hurried mother buying from the deaf stall keeper.
- 7) Two boys sharing a secret about another who is only three feet away.
- 8) A little girl talking to her grandmother over the phone telling her about the Christmas gifts she received.
- 9) A wife asking her tired husband, who's just gotten home from work, to move some heavy furniture.
- 10) A wife asking her husband, who's been home all day, to do the task above.
- 11) A father reprimanding a naughty child.
- 12) A mother comforting a child who has to have stitches for a cut just received.

Language Arts:
Use and Control
of the Voice

After a field trip to the zoo, or a unit on animals:

- 1) Let each student select an animal to portray.
- 2) Now you are the animal; take on the physical qualities of the animal; move around as this animal; make the sounds of this animal when it is hungry, when it is frightened.
- 3) Now you are a child again but inside you are still your animal. Put your animal's characteristics and sounds into your human actions and speech. Keep your animal's rhythm in your body and sounds in your talk as you order a hamburger, when you call your friend on the phone.

GOAL IV**Flexibility in Speaking Patterns**

The student is able to alter his or her speaking pattern so that it corresponds to those of characters role played.

Language Arts:
Use and Control
of the Voice

EXPERIENCES

1. Play records of comedians such as Bill Cosby, W. C. Fields, etc. Let the students play, "Who Am I?" A student imitates a person represented by records listened to. Others in the class try to guess who the mystery person is.
2. Give students a pattern for eye glasses to cut out and color. They draw a slip of paper from a hat. The slips have either "mother", "father", "little brother", "big sister", "big brother", or "grandmother" on them. The student then decorates the glasses according to the character picked. The student goes in front of the class, moving and speaking as the character would, to greet the class.

Then, speaking in character, the student tells what favorite TV program the character enjoys.

Working in groups of three, each player will portray a different family member, and the family will role play the following situations:

- a. deciding which new puppy to choose.
 - b. deciding which TV show to watch.
 - c. deciding amount of child's allowance.
 - d. deciding on family chores.
3. Evoking a response nonverbally: Half of the students are given a situation of emotion which they must communicate nonverbally to another student who is not aware of the situation. When the message is understood, the watching student is to respond nonverbally in some way to the acting student. Examples: It's cold in this room; my feet hurt; I have a horrible headache; I want to read so please be quiet; what was that noise?

Health:
Sources and
Expression of Emotion

4. Materials needed: a toy phone.
Single player.
The phone rings; the player answers. The conversation should be guarded and the player must not tell the audience who is at the other end of the line. Example: A girl might be calling a boy, but she is afraid to come right out and invite him to a birthday party. The audience tries to guess who is on the other end of the line; what did the boy think of the other person?

5. Materials needed: two boxes, one with a list of different characters, one with a list of items.

<u>Characters</u>	<u>Items</u>
cowboy	saddle
grandmother	hammer
wizard	handkerchief
doctor	needle
astronaut	airplane
baker	bathing suit
ice skater	baseball bat
girl scout	bubble bath

In pairs, one player randomly chooses a character and an item. The player then acts out how that character would react upon receiving the item for Christmas. The player must also thank the giver for the present (the other person). Reverse roles.

6. In pairs, one student plays the role of interviewer and the other plays the role of a storybook character. The interviewer asks questions of storybook characters. . . . How did your stepsisters act when the shoe wouldn't fit? What did you do, Goldilocks, when the bears woke you? Where did you go?

GOAL V

Audibility

The student is able to maintain audibility while speaking in contrasting volumes of softness and loudness to an audience.

Language Arts:
Use and Control
of the Voice

EXPERIENCES

1. Two or more students choose a where, who, and what. Example: where - jail cell, who - prisoners, what - planning a break. The players do the scene three times. The first time they whisper; the second time, they shout; and the third, they speak in normal voices. A variation

is to have the team choose a setting where whispering, shouting and normal speech can be integrated into one scene.*

2. Choose a sentence for students to repeat, putting the emphasis on a different word each time. For example, "I want a puppy." Discuss how the difference in emphasis creates different meaning.

GOAL VI

Spontaneous Speech

The student is able to make spontaneous responses to other people in dramatic situations.

EXPERIENCES

1. Ask students to sit in a circle to make up a story together. Teacher will start the story by identifying the place, time, and central character. The teacher will stop the telling and ask for volunteers to continue the story.
2. Give students different life situations and let them role play; i.e., a teacher reprimanding a pupil who left his/her homework at home.
3. Two players secretly decide upon a topic of conversation. They discuss the topic in the presence of some listeners. The players try to mislead the others as to what they're discussing, although they may not use any false statements. The listeners may not ask questions or guess the topic aloud, but when one person thinks he or she knows what the topic is, that person is to join in the conversation. The person may be challenged by the original two players and, if done, must whisper what the topic is to one of the two players. If correct, the challenger joins in the conversation; if incorrect, the challenger remains as an observer until ready to make another guess.
4. "Rhyme" - first player gives one line, second player adds a line and so on. All lines must rhyme. Leader can point out at random a player to supply the next line to add an extra challenge to the exercise. The game may also be played so that every player missing the rhyme drops out.

Health:
Concept of
Self and Others

Language Arts:
Attentive Listening

* Based on an activity from Improvisation for the Theater, Viola Spolin, Northwestern University Press, 1963, p. 196.

Learning Concept

Improvisation is a basic means by which a human being adapts to the ever changing environment. In drama, improvisation is viewed as a process of extemporizing physical actions, including speech, without previous practice or rehearsal. Improvisational skills and concepts are acquired as the student develops and becomes involved in a variety of experiences.

GOALS

- I. Organic Warm-up
The student is able to consciously relax and focus his/her body and awareness in preparation for dramatic activity.
- II. Perception
The student knows that performing as an imagined character may involve rhythmic movement, sensory stimulation and/or manipulation of a physical object.
- III. The student is able to function as an imagined character.
- IV. The student is able to perform in a role involving character, personality, motive (want), and environment.
- V. Imagination and Concentration
The student is able to perform an improvised role.
- VI. The student is able to invent action in the logical steps of 1) beginning an action, 2) developing the action, and 3) ending the action.
- VII. Belief and Concentration
The student is able to adapt improvised actions to the actions of other characters in an action incident.

GOAL I

The student is able to consciously relax and focus his/her body and awareness in preparation for dramatic activity.

EXPERIENCES

1. The teacher, working with the entire group at one time, observes individual and group response and guides accordingly with the following guidance statements:

Find a space of your own in the room. Run in place--fast, slow, slower, faster, lightly, slowly, heavily, stop. Explore different ways of running in place. Now, run in place quickly and lightly. Stop.

Physical Education:
Floor Skills

Freeze in the position you are now in. Without moving from this position, imagine you are a person or thing different from yourself doing a particular action in this position. As soon as you imagine who you are, "unfreeze" by moving and believing you are that person or thing doing what you imagine it is doing. At a given signal, stop to discuss with another person near you who each of you imagined yourselves to be, and what each of your imagined characters did.

Language Arts:
Dramatic Interpretation

2. Following the same general procedure, students will be guided to relax, imagine, and improvise actions through directions focused on the non-locomotor movements of shaking, stretching, twisting, turning, and bending.

Dramatic Play

GOAL II

The student knows that performing as an imagined character may involve rhythmic movement, sensory stimulation, and/or manipulation of a physical object.

GOAL III

The student is able to function as an imagined character.

GOAL IV

The student is able to perform in a role involving character, personality, motive (want), and environment.

EXPERIENCE:

The teacher, working with the entire group, gives the following directions allowing time for students to respond and become involved in each phase of the activity:

1. Find a space of your own in the room. Walk forward slowly in a large circular path on the outside of your feet. Continue walking forward in the circle on the inside of your feet. Continue walking forward in the circle on your tiptoes in little steps that are fast and light. Move quickly and lightly in little steps through the open space of the room. While you walk lightly and quickly on your tiptoes, imagine you are a person or thing different from yourself that moves in this particular way (rhythm). As soon as you decide who you are and what you are doing, continue to do it as you move once around the space of the room. Stop at a given signal. Discuss with a person near you who each of you imagined yourself to be and what each did in your imagined role.

Physical Education:
Floor Skills

2. As in the preceding activity, other locomotor movements may be used as stimuli for perception of imagined characters in action. For example the movements of running, jumping, hopping, leaping, skipping, and rolling may be used.

Language Arts:
Interpretation

Stimulated by Sensory Stimulus Sight

With the sense of sight serving as the stimulus, students are asked to observe and imagine themselves to be characters improvising actions.

1. The teacher, working with the entire group, provides the following directions, allowing time for students to respond and become involved in each phase of the activity:

On a day when snow is falling, students are asked to observe to see how the snowflakes are falling. They will be asked to watch a single snowflake to discover its size, shape, its way of moving through the sky, its way of falling and landing to discover how one snowflake moves in relationship to another; how one snowflake lands in relationship to another. Children are then guided to imagine their hands are two snowflakes, moving, falling and landing.

Language Arts:
Creative Observation

2. Following the above activity, students are asked to move out in the space of the room to imagine they are single snowflakes. Students will be guided by the following kinds of questions: How may you move your entire self to act as if you are the shape and weight of a snowflake? How may you move to show that you are coming down from the sky? That you are moving through the space of the sky? That you are landing as lightly as a snowflake lands?

Language Arts:
Dramatic Play

3. Other environmental stimuli may be used in a similar way to guide students to observe by seeing, then to imagine and improvise appropriate actions. Environmental stimuli, for example, may focus on weather elements including rain, wind, fog; on plants and trees; on animals in a variety of environments, such as the zoo, the farm, forest, jungle; on sea life, including both plants and animals; on objects or machines in different environments including water, earth and the sky. Variation may be introduced by guiding students to work in pairs, in small groups of four or five, or in half-and-

half organization where one half explores the activity while the other half serves as audience. The two groups then reverse roles.

Hearing

With sound serving as stimuli, students are guided to imagine themselves as characters improvising actions and sounds appropriate to each character. Students are guided in a procedure similar to that used in the sight activities.

1. Students are asked to listen to sounds outside the classroom and to identify the sounds for themselves. For example, students may hear and identify the sound of a plane, car, footsteps, ambulance siren, dog barking, someone calling, etc. Following the listening, the students will discuss the sounds they heard and identified.

Students will be asked to listen again to sounds outside the classroom and to select one particular sound to concentrate on to build it up to an imaginary person. For example, if the sound were that of a car, questions such as the following would be asked: Who is driving the car? What is this person's age and appearance? Where is the person going and why?

Language Arts:
Dramatic Interpretation

Students are then guided to move out into the space of the room to improvise actions and sounds appropriate to the imagined character.

2. Following the above procedure, a new activity may be stimulated by guiding students to listen to environmental sounds inside the classroom such as sounds made by the clock, radiator, pencil sharpener, door opening and closing, writing on the chalkboard, etc. After the initial listening, students will be asked to listen again to concentrate on one particular sound, to imagine a person or thing making the particular sound. As soon as students are ready, they will move out into the space of the room to improvise appropriate actions and sounds. Note: A teacher may manipulate objects to make the sounds or may invite students to assist.
3. Students are asked to listen, in turn, to several selected musical and sound recordings. After listening for a first time, the recording will be repeated. The student is

Language Arts:
Dramatic Interpretation

guided to listen the second time to identify in the music the place where the sound occurs, a particular person or thing in the place and a particular action being done by the imagined character. When students have built up clear images, they will be guided to work individually in small groups to improvise appropriate actions for the imagined characters to the accompaniment of the recording. Suggestions for selections to be used include the following:

- a. Circus album recording
- b. Marching band recording
- d. Seashore and beach sounds
- e. Barnyard sounds
- f. Traffic sounds
- g. "Dance Macabre"

Touch

The teacher, working with the entire group, provides the following directions, allowing time for students to respond and become involved in each phase of the activity.

1. Imagine you are a person in a dream walking barefoot down a path. As you listen, see if you can imagine and act as if you walk in each of these unusual places. What will you do to show that your bare feet touch a pebbly beach... soft cool grass... ice cubes... warm vanilla pudding... feathers... bubble gum... wheaties... mud... hot rocks... snow... a carpet in a bedroom where you wake up?
2. Imagine you are a different person in a different dream. You open a heavy castle door and find yourself in a dark hallway. You feel your way down the hallway, touching it to make certain you find a doorway. You touch a door, find the doorknob, open the door and go into a large room which is dark. You feel your way through the room looking for a window or a light. Finally you see a small light. You follow it, feeling your way through the darkness. You come to the light, reach to touch it, and find it is a kitten - your kitten. You return the way you have come, feeling your way back through the dark, until you go out through the castle door. You wake up.
3. Students are asked to close their eyes. They are guided to touch and identify for themselves a single word to describe the quality of each of the following surfaces: your

Language Arts:
Dramatic Interpretation

hair, your hands, your face, your clothes, the soles of your shoes, the chair or the surface on which you are now sitting, the floor. In pairs, students discuss the words they used to describe each of the above. Following this the entire group discusses different words used to describe the qualities of the surfaces.

One of the particular quality words is selected. It may be "smooth" used to describe hair or face or it may be "rough" used to describe hands or soles of shoes. For example, if the word "rough" is used, students will be guided with the following kinds of questions: If you were to imagine a person who is "rough" what kind of person would you see? What causes this person to be rough? Is the rough quality seen in the person's appearance, way of talking, age, way of doing work? Where do you see the person working and what kind of work is it? Why does this person do this kind of work? As soon as you have a clear picture in your mind of who the person is, where the person is, and what the person does, move out into space and make believe you are this rough person doing what you have imagined.

4. Working in groups of eight, students are asked to organize themselves into two groups of four. They are guided to imagine they are villagers from two neighboring villages participating in a spring festival where there are many contests and games. One of the contests is a tug-of-war. The two opposing groups line up for a tug-of-war with an imagined rope. They are asked to decide among themselves and show through actions the size of the rope, its weight, its texture, its length. At a given signal, the contest begins with each village acting as if the rope is real as they tug on the rope to win the contest.

Taste

1. Working with the entire group, the teacher asks the students to organize themselves on the floor in a large circular seating arrangement. The teacher focuses students' attention to the sense of taste by asking them to close their eyes, open their mouths, and stick out their tongues. Using a salt shaker, the teacher shakes a few crystals of salt on each student's tongue and asks the students to identify for themselves the

taste, the texture, and what each does in response to the taste. The same procedure is repeated with a few crystals of sugar or dry jello. Following this, have students discuss in pairs the tastes and individual responses.

2. Students are asked to imagine there is a huge tray of fruit in front of each them. The tray contains all kinds of freshly picked fruit. Students are guided to concentrate and see the kind of fruit each wants to select to eat. They are asked to imagine the size, shape, color, weight, smell and taste of the fruit, and how they will prepare it for eating. At a given signal each student will select, prepare and taste the fruit, and show, through actions, the fruit being eaten and the individual response to the taste.
3. Students will organize in groups of four or five to communicate the above activity to each other.
4. In a similar procedure as used in Experiences 2 and 3, students will imagine they are eating from a box lunch which contains a chicken drumstick, a hard roll, corn on the cob, milk in a carton and a "surprise food". Each student will improvise the actions of eating and responding to the distinctive tastes of each food. Each student will improvise the actions of eating and responding to the "surprise food" with the intent to communicate to the others what the "surprise" is. For example, "surprise food" may be a sucker, a cookie, an ice cream cone, pomegranate or whatever the student wants.

Smell

1. Working with the entire group, the teacher asks the students to seat themselves on the floor in a large circular arrangement. The teacher focuses students' attention to the sense of smell by asking them to close their eyes and see if they can smell and describe in one word for themselves the "smell of the room." Following this, the teacher opens the doors and windows and asks the students to continue to use their noses to see if they can detect a different "smell in the room." Following this activity, pair off students to discuss the smells they identified and the differences and how they detected them.



2. Students will be asked to organize themselves into groups of five or six. Each group, in turn, will participate in the following activity while the other groups serve as audience.

The teacher explains that the participants are to imagine they are a family of travelers in a dream. They seek a place to live where the air is fresh and free from pollution. Participants are guided to decide who they are in the family relationship, to imagine and improvise appropriate actions in response to the imagined villages as they walk in a large circular pattern around the room. The teacher or a student narrates the dream sequences as follows:

A family of travelers seeking a new home comes to a village where the entire village makes perfume. The air, pleasant at first, soon reeks with the smell of perfume... The family moves to the next village where the entire village works to burn tree stumps and slashings, and the air, pleasant at first, soon reeks with the strong smell of smoke... The family moves to the next village where the entire village makes sauerkraut and the air, pleasant at first, soon reeks with the strong smell of sauerkraut... The family moves to the next village where the entire village bakes bread and cookies and the air, pleasant at first, continues to reek with bakery smells... The family moves on to the next village where the entire village goes out to sea to fish and the air, pleasant with the fresh smell of salt water, continues to smell like the sea. The family sees that this is the end of the villages. They must decide where they prefer to live. They may remain in the fishing village or return to any village they prefer. What does the family do?

Language Arts:
Dramatic Interpretation



Mainipulation of a Physical Object to Establish an Environment for an Imagined Character

1. The teacher asks the students to organize themselves into groups of four. Each group is guided to arrange four objects in space to make an imagined place. The teacher will guide the students as follows:

Today we are going to work together in groups with four people in each group. Each group will have three chairs to work with, and each group may choose one more object from the corner (ladder, bench, table, box, blanket, etc.) if you need it.

Each group will work in your own space to see how you may arrange the objects to make believe it is a particular place.

You may arrange chairs so they have a different shape from the shape they have as a chair. You may fold them, arrange them sideways, upside down and in many different ways. You may arrange them on the floor or on different levels in space (low, medium, high). You may arrange them in different paths (curved, straight, zig-zag, circular). You may arrange them in different relationships (pairs, behind each other, sideways and many other patterns). They may be arranged in space so they are near each other or far apart. There are many different ways to arrange three chairs and a bench, or a ladder or a table.

Each group will have four or five minutes to work with the chairs and the space to see how they may arrange the objects to make it seem as if it is a particular place.

When students have completed the task, they will share with the other groups by telling the place they have created. Each student will be instructed to describe one thing about the place or the process of creating it.

2. Continuing this activity, the students in the same groups will be asked to imagine who they could be in this particular place if they were persons or things different from themselves doing something in this particular place. When they have decided who they are, they will be asked to decide what they do and why they do it in a short incident that



could happen in that particular place. Each student will decide who to be in this imagined situation and how to work with the others to act out the incident. When each student understands this imagined role within the group, the students will work together to improvise appropriate actions to cause the incident to happen.

3. If students are ready, some of the groups may want to act out their improvised incident to see if they communicate to the audience who they are, what they do, and why they do it.
4. Experiences 1, 2 and 3 may be repeated with new challenges to the participants by asking them to work with a variety of objects to manipulate. For example, students may be asked to work with two chairs, one table and a blanket, or two ladders and two chairs, or two tables, a chair and a ladder, etc.

GOAL V

The student is able to perform an improvised role.

GOAL VI

The student is able to invent action in the logical steps of 1) beginning an action, 2) developing the action, and 3) ending the action.

GOAL VII

The student is able to adapt improvised actions to the actions of other characters in an action incident.

EXPERIENCES

1. The teacher focuses the students' attention on the need for an action to show how it begins, develops, and ends. The teacher guides the students to imagine they are inanimate objects that change from one state to another with clear actions to show a beginning, development, and ending. Inanimate objects from among the following suggestions may be used: bacon frying, popcorn popping; a soap bubble forming, floating, and bursting; a water fountain being turned on and off; a snowball or snowman melting; a candle being lighted, glowing and melting; and a balloon being blown up, floating, and bursting.
2. After exploring several of the inanimate objects the students will be asked to organize themselves into groups of five or six. Students in each group will work simultaneously, but independently, to see if they may improvise beginning, middle and ending actions for some of the inanimate

objects suggested above or for an object the group decides on. Each group will share its improvised actions for the other groups who will observe to see how and if the participants created beginning, middle and ending actions.

3. Activities similar to the procedure used in numbers 1 and 2, may be used with animate

objects including the following: seed growing into a plant and blooming into a flower; a bird or chicken hatching from an egg; a breeze developing into a violent wind storm; a baby learning first to crawl, to stand, and to walk a few steps. Again, students will be asked to suggest ideas.

4. Four students will be asked to go out into the hall while the teacher shows the rest of the class an imagined action process with attention to the beginning, developing, and ending action. When the students return, four students from the class each show one of the students who was in the hall the process. Each student, in turn, must show another student until finally everyone has shown another how to do the process. Processes may include the following: kneading bread, making jello, making a bed, mowing a lawn, washing a windshield, sweeping a sidewalk, skywriting, etc.

5. The teacher focuses the students' attention to the need for them to adapt their actions to the actions of another character. The teacher asks the students to organize themselves into groups of four. The following situation is presented:

Three of you will imagine you are a family of dinosaurs who live in a cave and someone comes to disturb your happy home. You never could be a dinosaur because you are you, but you could make believe you are a dinosaur and say to yourself, "If I were a dinosaur living a thousand or more years ago in a cave, what would I do when I am hungry? Or, what would I do if I heard a strange sound or noise coming near my cave? What would I do if I thought a caveman were coming to get me and my family to take us away, or if it sounded as if another dinosaur were coming to take over our cave for his home? What would I want and what would I do if either of these actions were happening to me

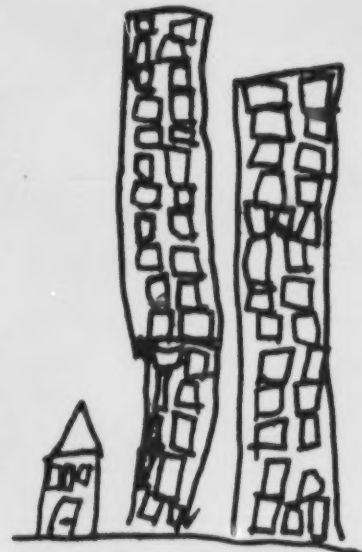
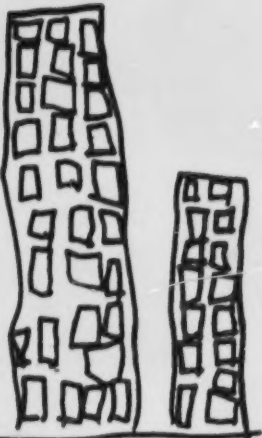


and my family?" The fourth person in the group will decide who to be in relation to the dinosaurs. They will not know until they see or hear this stranger coming near the cave. Once you have arranged your space and know who each of you is going to imagine yourselves to be, see if you can act out believable actions and sounds to make it seem as if it is really happening without any physical contact. If, for example, a caveman swings an imagined club to hit a dinosaur, the dinosaur will act as if it were hit through its actions and its sounds. If, on the other hand the dinosaurs swing their imagined tails and strike the caveman, the caveman will show through his actions that he has been hit. See if you can get this kind of action and reaction to work for you.

6. If a group of students appears to have grasped the concept of action-reaction, they may be asked to show their improvisation to the others to illustrate.

Ask the students to organize into groups of three. Remind them of the action-reaction concept and ask each group to work out the following improvisations to see if each person may adapt to the unexpected actions of the imagined characters:

- You walk down the street on your way home from school. You notice a little child dart out in the street after a ball. You have just had time to think how dangerous it is when a car comes rapidly around the corner toward the child. What do each of you do? Do it, rather than planning what to do.
- Decide among yourselves who each of you will imagine yourselves to be. One is a robber, the other a naturalist or scientist, and the third one a camper who is lost. You are walking in the woods and meet in a clearing. What does each of you do to make your purpose clear to the others and how does each of you react or adapt to the unexpected actions and information you get from the others? See if you may keep the actions going for at least one minute.
- You are three strangers sitting next to each other in the bleachers at a football game. Two of you are from out of town rooting for the visiting team.



The other person is a former football player for the home team. Suddenly there is a spectacular run down the field, followed by a scoring for the home team which ties the game. What does each of you do in relationship to the game, and to the actions of the others?

- d. Decide who each of you will imagine yourself to be: a lively child with a yo-yo, bubble gum and dart gun; a domineering person with a sharp tongue; a tired old neighbor who enjoys children.

Each enters a doctor's office and sits in chairs to wait. While they wait, what does each do? What does each do in relationship to the actions and words of the others? See if you can improvise honest actions and make this situation believable.

- e. You are three people cooking breakfast in a place of your own choice. It may be in a camp in the woods, in a restaurant, in a plane, in a home, a boat, etc. Decide where you are, who you are, what you cook. Improvise your actions so they show the place, your relationship, and the food you cook.
- f. You are three people watching a television show. Decide who you are and what kind of show you are watching. Improvise actions so they show who you are, what kind of show you watch, and what you do in relationship to each other.
- g. You are three people at the dog pound trying to decide on a pet. Decide who you are in the relationship. Improvise your actions, including words, so you act in relationship to each other and in relationship to the different, imagined dogs. Come to a decision.

8. Students will be asked to organize into groups of five or six. The teacher, or one of the students, suggests a sentence which the first player uses to start the opening action to show where s/he is and what s/he does. Each student in the group listens and enters the action by responding to the dialogue in any way that seems "right". For



example, the first player may say, "The fire is almost out", as s/he works with the fire. The second player, entering the scene may say, "And we're all out of matches", while searching for them. Each player, acting on impulse and in relationship to the actions and words of the other players, aims to keep the scene going for two minutes.

9. Students will be asked to organize into groups of four. Each group will be guided to improvise actions for the following with the goal of adapting to the unexpected actions of others:

- a. Three boys and/or girls have just ridden their bicycles across an old man's rose garden and have broken some bushes. The students must convince the old man that what they have done was helpful to the rose garden, or the old man must convince them that they have been careless so they offer to help him and pay for the damage. Who succeeds in convincing the other?
- b. The students are given or shown a curious or interesting property, such as an unusual jewel box which has perhaps been made for one of the three kings in a Christmas play; or an ornate mirror of the type Snow White's stepmother might have, etc.

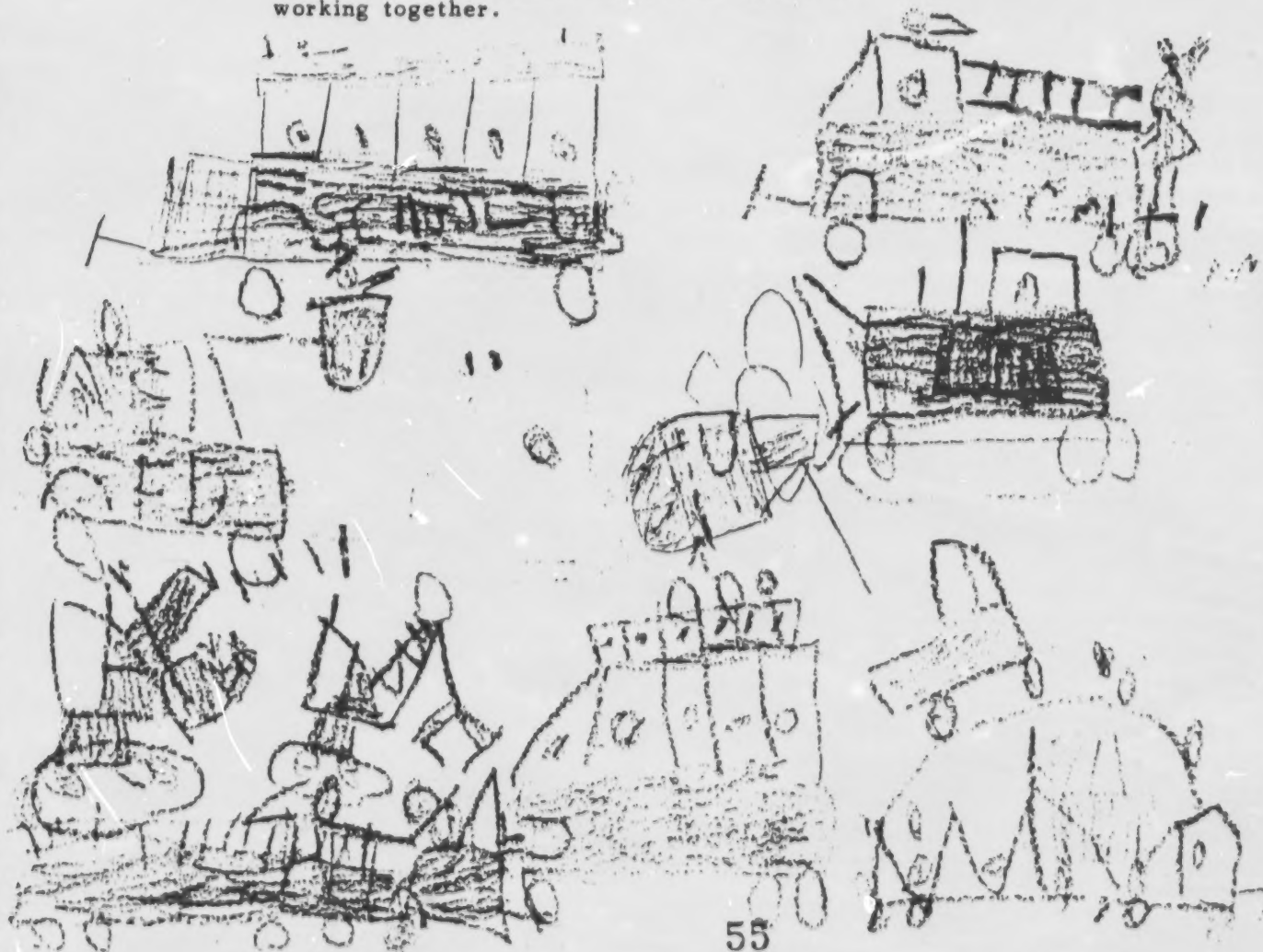
Students are guided to:

- Look at it from every angle.
- Consider who might own it.
- Build a short incident around it (modern or in a different time).
- The incident must have beginning, middle, and ending action.

Do the same sort of thing using a different property or simple costumes for everyone in the group (example: cane, old shawl, quaint hat, pair of mitts, ostrich plume, etc.) Discuss properties, and then give one to each student. Organize students in groups of four. Ask them to plan a short incident around their properties and act out the incident by improvising speech as well as actions.

10. Students will be organized into groups of four or five. Each will be given a slip of paper with the name of a nursery rhyme on it. Students will be guided to act out the

nursery rhyme by imagining themselves to be the characters and/or the objects in the rhyme. They will be guided to act out the rhyme entirely in action without words, and will be asked to identify for themselves what each character wants (motive) in the rhyme and to act in relationship to the unexpected actions of others. Students in the other groups will serve as audience for each participating group, and will identify the rhyme by the accuracy and believability of the actions. No properties or scenery will be used in the improvisations. The following rhymes are suggested for use: "Humpty Dumpty", "Little Miss Muffett", "Jack and Jill", and "Little Boy Blue." Note: In improvising "Little Miss Muffett", a group of four students worked it out so one student was Miss Muffett, one the tuffet she sat upon, and two students became the spider by working together.



PLAYMAKING

Once some basic acting skills have been acquired, the student is ready to proceed to the process of playmaking. This process begins with an understanding of the essential nature of a play. William Saroyan, the renowned playwright, explains that a play "is people in trouble". In drama, as in life, the way in which a person struggles to resolve a problem depends, largely, on the kind of person one is and how one responds to the challenge.

Characteristics of a play

There are other basic characteristics of a play which should also be mentioned:

1. A play is created so that it can be presented to a group of people.
2. A play is a constructed logical pattern of events (plot) intended to reveal some insight into human living (theme).
3. A play is imagined. It imitates life in order to get a fuller grasp of life and its relationships (theme).
4. A play is an imagined story told through the actions and words (speech-dialogue) of the persons (characters) involved in a conflict relationship.

Elements

A play is primarily a story told through action and a play dialogue. Aristotle identified the six basic elements of a play in his Poetics. These include plot, character, dialogue, music (sound, song), and spectacle.

This publication focuses on the first four elements.

Organization of Playmaking Sections

In the previous sections on Acting, the experiences were alternative means of helping students work toward a goal. In the sections on Playmaking, the organization shifts to a sequencing of experiences in which each experience builds on the previous one. Usually a specific story, such as "The Gingerbread Boy", will be used, but it is hoped teachers will use poems and stories of their own choice. It is also suggested that the sequence of experiences be used again and again with different pieces of literature.

PLOT EXPLORATION

Learning Concept

Plot is the structure or the story of the play. It consists of a series of incidents arranged to cause dramatic action to occur.

The plot begins with an incident in which the central character is faced with a problem. The problem is caused by confrontations with (a) something in the physical environment, (b) another person or persons, (c) ideas or ideologies and (d) himself/herself.

When confronted with a problem, a character will always seek to resolve it. The Middle Incidents in the plot show how the character struggles to overcome the problem.

The Ending Incident provides a brief, yet satisfying way to conclude the character's struggle.

GOALS

- I. The student knows a plot is a series of related incidents arranged to tell a story.
- II. The student knows a plot is built with Beginning, Middle, and Ending Incidents in which a character struggles to resolve a problem.
- III. The student is able to construct a plot with a logical chain of events that tells a story.
- IV. The student is able to construct a variety of plots.

PLOT

GOAL I

The student knows a plot is a series of related incidents arranged to tell a story.

EXPERIENCES

1. The student will participate in a brief discussion of plot construction, emphasizing the above goal in the playmaking process.
2. Following the discussion, the student will listen to a short story in verse form and will identify the series of incidents that tell the story. Examples of verse that require an economy of incidents to tell the story include Mother Goose Rhymes such as "Hickory Dickory Dock", "Humpty Dumpty", "Little Miss Muffett", and story verse such as "In Just Spring" by e.e. cummings and "The Monkey and the Crocodile" by Laura Richards.
3. The student will be asked to choose a partner. Each student will listen to two short stories in verse form and, in turn, will tell the other the series of related incidents that make up the story for one of the verses.
4. Volunteers will tell the entire group the related incidents that tell the story for each of the verses used. In group discussion the students will decide on the accuracy of the identified incidents and, when needed, will clarify the incidents required to tell the story.

5. The student, in a partner relationship, will be asked to listen to a story in which there is economy in the number of Plot Incidents. Experiences No. 3 and 4 will be repeated by short stories read or told to the students by the teacher, by a student, or from a recording. Suggested stories include folk tales such as "The Gingerbread Boy" and "Teeney Tiny" and selected Aesop fables such as "The Wind and the Sun" and "The Hare and the Tortoise".*
6. A student will be asked to select a story from a reading in which the plot is built with an economy of incidents. The student, in a partner relationship, will read the story to another student who will identify the incidents required to tell the story. (Each student, in turn, will experience the activity as the reader or storyteller and the identifier).
7. Working with a partner, each student, in turn, will be asked to originate and tell a story. The student should construct a plot that tells a story with no more than five incidents.



*See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

GOAL II

The student knows a plot is built with Beginning, Middle, and Ending Incidents in which a character struggles to resolve a problem.

EXPERIENCES

1. The student will participate in a brief discussion of plot construction emphasizing the Beginning Incidents that show the character's problem.
2. Following the discussion, the student will listen to a short story in verse form to identify the Beginning Incident or incidents that reveal the character's problem. Examples of story verse include Mother Goose Rhymes such as "Little Boy Blue", "The Queen of Hearts", "Jack and Jill", and other story verse including "Jonathan Bing" by Beatrice Curtis Brown and "Paul Revere's Ride" by Longfellow.
3. The student, with a partner, will listen to a story verse read or told by a teacher, a student, or a recording. Each student will tell to the other the Beginning Incidents that reveal the character's problem.
4. Volunteers will tell to the entire group the Beginning Incident or incidents that reveal the story problem in each of the rhymes or verses used. Students will decide on the accuracy of the identification and, when needed, will clarify the incidents needed to reveal the problem.
5. Continuing to work with a partner, the student will listen to two short stories told or read to the entire group. Each student, in turn, will relate to the other the Beginning Incidents that reveal the story problem. Suggestions for stories for younger students include "The Tale of Peter Rabbit" and "Why the Evergreen Trees Keep Their Leaves in Winter"; for older students "The Stone in the Road" and "The Wise People of Gotham".
6. Volunteers will tell the entire group the Beginning Incident or incidents that reveal the story problem for each story. In group discussion, the students will decide on the accuracy of the identified incidents and, when needed, will clarify the incidents required.
7. Bring together two sets of partners and have them find a space where they may work. The group will:
 - a. Select one of the stories in which the Beginning Incidents have been identified;
 - b. Identify the characters needed to act out the incidents and decide who will be each character;
 - c. Identify the place of action for the story and arrange the space to provide the story setting;
 - d. Improvise the action and dialogue for the characters in relationship to other characters.

8. The group will then improvise the preceding situation for an audience. The audience will decide if the character actions make the problem seem believable.
9. Following their discussion, small groups of four or five will now select one of the stories previously used. The group will identify the Middle Incidents that show how the character struggles with his problem. Examples of stories are "Peter Rabbit" for younger students and "The Stone in the Road" for older students.
10. A volunteer from each of the groups will tell the entire group the Middle Plot Incidents that show how the character struggles with the problem. The entire group will decide on the accuracy of the identified incidents. If necessary they will clarify the Middle Incidents.
11. Students, working in a small group of four, will be guided to do the following:
 - a. Identify the characters needed to act out the Middle Incidents to reveal the character's struggle;
 - b. Select persons within the group to act out each character role;
 - c. Identify the place or places of action needed in the incidents;
 - d. Arrange the space to provide the story settings for the Middle Incidents;
 - e. Improvise the action and dialogue for the character in the Middle Incidents to show the character's struggle with the problem.
12. After the group of four has improvised the action and dialogue of the characters in the Middle Incidents, they will improvise the Middle Incidents for the entire class. The audience will view and listen to determine if the players have revealed the character's struggle and made it seem believable.



GOAL III

The student is able to construct a plot with a logical chain of events that tell a story.

EXPERIENCES

1. The student will participate in a brief group discussion by focusing on questions concerning plot construction.
2. The student, working with a small group, will construct Beginning and Ending Incidents to fit the Middle Incidents provided from the headlines of newspaper events. For example, headlines from the New York Times, October 21, 1973 include:

PARK DEPARTMENT IS BLOWING BUBBLES
ALLIGATOR TAKES SWIM IN COLLEGE CAMPUS POOL
THIS IS THE CAPTAIN AND I'M IN A TURBULENT MOOD

After the students have selected a headline, they will identify and discuss the Beginning and Ending Incidents to construct a plot. They will then identify and select the needed characters, and arrange a space to designate the imagined setting(s). The group will then improvise the Plot Incidents for themselves to determine if they succeeded in telling a believable story.

3. After improvising their originated Plot Incidents and discussing ways to improve them, the group will improvise their Plot Incidents for an audience to see if the plot communicates a believable story.
4. Students will follow a similar procedure to construct Middle Plot Incidents through improvisation. Ideas for Ending Incidents from newspaper headlines will be given. Students, in a small group, will identify and discuss Beginning and Middle Incidents to provide a believable story. Suggestions from the same issue of the New York Times include:

FOUR-YEAR-OLD DRIVER NEEDS MORE LESSONS
BOMB SUSPECT POSTS BOND

5. Students will follow a similar procedure to construct incidents to complete a plot through improvisation. Beginning Incidents may be taken from newspaper headlines, life situations, or students' imaginations. The student, with a small group, will identify and discuss Middle and Ending Incidents to provide a believable story. Examples of Beginning Incidents include:

TEENAGERS SELL ILLEGAL FIRECRACKERS
LIVE BOMB FOUND IN L.A. AIRPORT
BOY ROWS IN STORM TO RESCUE DOG ON ISLAND
CLIMBER LOST IN MT. STUART AREA

GOAL IV

The student is able to construct a variety of plots.

EXPERIENCES

1. Working in a small group the student will listen to a series of sounds or a musical recording of approximately two minutes' duration. There should be a gradual rise of tension and release (conflict/ resolution). The student and his/her group will imagine and identify the setting, the characters and the Beginning, Middle, and Ending Incidents to construct a plot. The plot must tell a story in relationship to the music or sound track of the recording. The students will follow a procedure of constructing plot and improvising the action as that described in the Experiences for Goal III.
2. Children will follow a similar procedure as described in No. 1 by using selected prints of artists' paintings as stimuli for imagining. Again, the setting, characters, and Plot Incidents should be identified. A similar procedure, as used previously, will be used by the students to improvise the plot to reveal a believable story.
3. Students will follow a similar procedure above by using an assortment of colored magazine pictures or photographs to provide the stimuli for imagining characters, plot, and incidents. After an initial experience with the use of pictures of this nature, students will be asked to select pictures at home and bring them to use for further plot construction experiences.
4. The student, working alone, will construct a plot with an economy of incidents by using a newspaper event, an experience from reality, an incident from a film, a dream, an incident in fiction, or imagination for stimulus. This student will identify and list the time, place, characters, and the sequence of incidents from the beginning to the end. With this preparation, the student may select four or five peers to work with and improvise the plot to share with an audience of peers.

**CHARACTER EXPLORATION**Learning Concept

A character is either a person or a thing with human characteristics faced with a problem and struggling to resolve it. Factors which form the basis for character development include (a) physical self, (b) personality and background, and (c) desire and will.

What a character does, how it is done, and why it is done reveals the character's uniqueness. A character is also developed by what other characters say.

GOALS

- I. The student knows that a character is a person or thing with human qualities.
- II. The student knows that the physical appearance of a character affects the way he or she acts.
- III. The student knows that the personality of the character affects the way he or she acts.
- IV. The student knows that a character acts to achieve a goal in the story.
- V. The student is able to participate in a variety of believable character roles.

CHARACTER

GOAL I

The student knows that a character is a person or thing with human qualities.

EXPERIENCES

1. The student will participate in a brief group discussion of character development in the playmaking process.
2. Following the discussion, the student will listen to several short nursery rhymes or verse to identify for himself/herself the characters in each verse. Suggested rhymes include "Three Little Mice", "Jack Sprat", "Little Miss Muffet", and "Roads" by Rachel Field.*
3. The student will be asked to choose a partner. Each student will listen to two short stories in verse in which "persons and things" are the characters. Each student, in turn, will tell his partner the characters in the verse. Suggested verses include "The Snow Man" and "Behind the Waterfall" by Winnifred Welles.*
4. Student volunteers will tell the entire group the list of characters in each story verse. In group discussion, the students will decide the accuracy of the identified characters and, if necessary, will revise the character list.
5. The student, in a partner relationship, will be asked to listen to a story in which there is a variety of characters, including both persons and things. Experiences 3 and 4 will be repeated with short stories read or told by a teacher, by a student, or from a recording. Suggested stories for younger students include "The Gingerbread Boy", and for older students, "The Sorcerer's Apprentice".*

* See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

6. The student will read stories in a partner relationship and identify the characters in each story.
7. The student, with a partner or in a small group, will view a stage play, a moving picture, or a television play. After each experience, the students, in discussion, will identify the characters.

GOAL II

The student knows that the physical appearance of a character affects the way he or she acts.

EXPERIENCES

1. The student will participate in a brief group discussion of character development in the playmaking process, emphasizing the above goal. The physical appearance of a character will be designated by the character's sex, height, weight, shape, manner of dress, and manner of walking or moving.
2. In a partner relationship following the discussion, the student will listen to the old English folk tale "Teeny Tiny" read or told by the teacher.* The student will identify the characters: the Teeny Tiny Woman, the Teeny Tiny Scarecrow, and the Voice of the Teeny Tiny Scarecrow.
3. The student, in the same partner relationship, will identify the Beginning Incidents as follows:
 - a. Teeny Tiny dresses for a walk.
 - b. Teeny Tiny walks to a garden, enters and sees the Teeny Tiny Scarecrow with attractive clothes that will fit her.
 - c. Teeny Tiny decides to take the Teeny Tiny Scarecrow's clothes for herself which she does and carries them to her home.
4. The partners will discuss and identify the physical characteristics of each of these characters.
5. Working together in pairs, the students will identify the story settings as (a) Teeny Tiny's house with a downstairs, a stairway and an upstairs with a closet and a bed; and (b) a Teeny Tiny Garden with a gate and a Teeny Tiny Scarecrow. Together the two students will arrange a space by using no more than three chairs or available objects to designate the imagined setting.
6. The partners will decide who is to act out each character. Each student will imagine and develop a believable character by concentrating on the character's physical appearance while improvising the character's action and dialogue in the Beginning Incidents of the story. Following their improvisation, they will discuss it and, if needed, will aim to improve the characters from the viewpoint of their physical appearance. (Examples: the size and rhythm of the Teeny Tiny's steps as she walks or the bound, quick movements of the Teeny Tiny Scarecrow).

* Ibid, p. 28

7. Two sets of partners will improvise believable characters from the viewpoint of physical appearance as they act out the Beginning Incidents of the story. In turn, each set of partners will become players and audience for the other set.
8. The student, in a group of four, will discuss and identify the Middle Incidents and the Ending Incident of the story as follows:
 - (a) Teeny Tiny returns home and decides she is tired.
 - (b) Teeny Tiny goes up the stairs and puts the Scarecrow's clothes in the closet.
 - (c) Teeny Tiny gets in bed with her clothes on to go to sleep.
 - (d) Teeny Tiny is awakened by the Teeny Tiny voice from the closet asking for its clothes in a teeny tiny voice.
 - (e) Teeny Tiny is frightened, hides her head in the bed covers, and goes to sleep again.
 - (f) A second time the Teeny Tiny voice from the closet asks for its clothes in a teeny tiny bit louder voice.
 - (g) Teeny Tiny wakes up, is more flustered and hides her head a bit farther down in the bed covers, and goes to sleep.
 - (h) A third time the Teeny Tiny voice from the closet asks for its clothes in a teeny tiny bit louder voice.

Ending Incident

- (a) Teeny Tiny wakes up, puts her head out of the covers and tells the Voice in her loudest, teeny tiny voice, "TAKE 'EM!"
9. The student, working with a partner, will create a believable character, concentrating on the character's physical appearance by improvising and acting out the Middle and Ending Incidents of the story for the other set of partners.
10. After each playing, the students, as audience, will discuss with the players how the physical appearance of Teeny Tiny and the Teeny Tiny Scarecrow was shown through character actions, or how the character's physical appearance may be improved through action.

GOAL III

The student knows that the personality of the character affects the way he or she acts.

EXPERIENCES

1. The student will participate in a brief group discussion of character development, emphasizing the above goal. Discussion will focus on how feelings such as fear, anger, joy, or loneliness and traits such as shyness, selfishness, kindness, friendliness, courage, or happiness affect the actions of the character.



2. Following the discussion, the student, with a partner, will discuss the characters of Teeny Tiny and the Teeny Tiny Scarecrow from the viewpoint of personality. Each student will identify a strong feeling or a trait for a character. For example, Teeny Tiny may be a thoughtful person who can't bear to see the fine clothes being wasted on a Scarecrow. The Scarecrow may be a fearful Scarecrow who doesn't want his clothes taken and tries to pull his arms and head away from Teeny Tiny; or Scarecrow may be jolly and tries to communicate to Teeny Tiny not to take his clothes.
3. The student and a partner will develop a believable character by concentrating on the character's personality and physical appearance while acting out each incident of the story. The partners, serving as audience, will view and listen to the players to observe character development as they act out the players and audience for each other.

GOAL IV

The student knows that a character acts to achieve a goal in the story.

EXPERIENCES

1. The student will participate in a brief group discussion of character development in the playmaking process by emphasizing the above goal. The story of "Teeny Tiny" will be used as the basis of discussion.

The students will be asked to identify what the character of Teeny Tiny wants: (1) in the Beginning Incidents (wants and takes Scarecrow's clothes; once Teeny Tiny sees the clothes and she hides them in her closet); (2) in the Middle Incidents (wants to go to sleep and forget that she has taken the clothes that did not belong to her; when haunted by her actions and awakened by the Voice, Teeny Tiny wants to hide from her accuser and she does by hiding in the covers); and (3) in the Ending Incident (wants to gain enough courage to tell her accuser to take the clothes which she does).

The students will be asked to identify what the Teeny Tiny Scarecrow wants: (1) in the Beginning Incident (wants to keep his clothes but is unable to communicate to Teeny Tiny); (2) in the Middle Incidents (wants to get Teeny Tiny to realize she must return the clothes

and tries twice, each time in a louder, more persistent voice; and (3) in the Ending Incident (wants to convince Teeny Tiny that she must return the clothes by speaking in a loud and frightening teeny tiny voice).

2. In a procedure similar to that described for the experiences in Goals II and III, the student, in a partner relationship, will create the character by improvising and concentrating on what his/her character wants and does in the Beginning, Middle and Ending Incidents of the story.
3. The student, in a group of four, will act out the story for the others by concentrating attention on acting to get what each character wants and does in the story incidents. Students, as audience, will discuss the characters from the viewpoint of their actions in relationship to their wants in each of the story incidents.
4. Students, working in a small group, will select a story with two or three characters. Together they will identify the characters and the characters' wants in the story incidents. They will select who is to act out the characters, arrange a space in the room for the story setting and improvise the characters from the viewpoints of the characters' wants. The students may decide whether they wish to act out the story for the entire class to communicate to the class the believability of the characters from the viewpoint of acting in relationship to characters' wants. If they decide to act out the story, the students, as audience, will evaluate their efforts in relationship to the primary goal.

GOAL V

The student is able to participate in a variety of believable character roles.

EXPERIENCES

1. The student will participate in a brief group discussion recalling that a character is built by concentrating on the outer and inner self of the character and by acting to get what the character wants in the Beginning, Middle, and Ending Incidents.
2. In a procedure similar to that used in the Experiences for Goals II, III and IV, the student, in a small group, will create a character by concentrating on the three aspects of the character as s/he acts out Plot Incidents in several stories.
3. The student will develop believable characters by using puppets and improvising dialogue and action in relationship to the characters' personalities and desires in the incidents of the story.

THEME EXPLORATION

Learning Concept

A play always expresses a basic idea about life. This basic idea has been referred to as the theme, the truth, the spine, the heart, the "point" of

the play. The key to understanding the theme is to know that it is shown through the action of the play and the development of the characters.

The theme is the basic idea that the playwright or playmakers want to express through the play.

GOALS

- I. The student knows the theme is the main thought of the story.
- II. The student knows the theme is shown through the development of the characters and their actions in the story.
- III. The student is able to participate in playmaking using a variety of themes.

GOAL I

The student knows the theme is the main thought of the story.

EXPERIENCE

The student will participate in a brief discussion of playmaking, emphasizing the theme as the main thought of the play. It will be explained that a play always has a theme or purpose which expresses a basic thought about life, a thought that is true to human living. The theme is also shown through the characters and their actions in the play. Students will recall several familiar stories such as "The Little Engine That Could," "The Three Billy Goats Gruff" and several selected Aesop fables and will identify the theme of each.

GOAL II

The student knows the theme is shown through the development of the characters and their actions in the story.

EXPERIENCES

1. A story like "Teeny Tiny" can be used as the basis of discussion. The student, in a partner relationship, will be asked to identify the theme of "Teeny Tiny" by answering the following questions concerned with the characters and their actions in the story:
 - a. What did Teeny Tiny do to start the problem of the play (took or stole clothes from the Scarecrow)?
 - b. What did Teeny Tiny do in the middle of the play? Why did she hide the clothes in the closet and then hide herself in the bed covers? What was she hiding from? Why did she continue to hide herself farther in the covers when the Voice, awakening her from her sleep, asked for its clothes, not once, but twice, each time in a Voice that flustered or haunted her?
 - c. In the Ending Incident why did Teeny Tiny put her head out of the covers and speak in her loudest voice telling her accuser to "TAKE 'EM"?

- d. After the problem is set up in the story, why does the Voice try to get back what Teeny Tiny has stolen? Why does Teeny Tiny continue to hide and get more flustered until her sudden change of action in the end?
 - e. What does this kind of action seem to be saying about the main thought of the story? Is the main thought about stealing, about being haunted, about having a "still small voice" or a conscience that haunts you or won't let you sleep?
2. Working with your partner, see how you can state the main thought of this story in one clear statement. (Examples: Stealing haunts the stealer. Taking something that is not yours haunts you until you return it. A guilty person is haunted by his/her conscience).

GOAL III

The student is able to participate in playmaking using a variety of themes.

EXPERIENCES

1. The student, in a partner relationship, will improvise the action and words for his or her character role in "Teeny Tiny" for another pair of students.
2. Participating in a group of four, the student and partner will reveal the theme by improvising the action and words for the characters in "Teeny Tiny". The students, serving as audience, will observe the play as it is acted to determine whether the players communicate the theme.
3. Student volunteers will perform the above experiences for the entire group. In group discussion, the students will discuss and decide on the accuracy of the identified theme and, when necessary, will revise the theme until it clearly reflects the play's intent (playwriter).
4. The student, in a partner relationship, will identify the theme of a stage play, a television play, a play script.



DIALOGUE EXPLORATION

Learning Concept

Dialogue is what a character says. Dialogue is a chief means by which playwrights develop characters, plot, and theme. A character may talk about what is happening, why it is happening, what is wished or planned or what related incident has happened.

Playmakers must be certain that a character speaks honestly as if in the particular place, time, and situation of the play. Furthermore, playwrights should act as if motivated by particular desires in the incidents and actions of the play. Playmakers also use dialogue to develop a character by having other characters talk about that character.

GOALS

- I. The student knows that dialogue, or what is said, helps to develop the characters.
- II. The student knows that dialogue helps to advance the plot.
- III. The student is able to improvise dialogue to develop a character.
- IV. The student is able to improvise dialogue to develop a vivid image of a character.

GOAL I

The student will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop a character.

EXPERIENCES

1. The student will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop a character.
2. The student, in a partner relationship, will listen again to the story of "Teeny Tiny" and will be asked to identify how the two speeches of Teeny Tiny and the three speeches of the Voice serve to reveal and develop each character.
3. In a small group, students will read the story of the "Three Billy Goats Gruff". Each student will select a character in the story for which he or she will read the character's dialogue. One student will read the narrative aspects of the story.
4. After reading the story, each student will identify characteristics of his or her particular character revealed through the dialogue by describing for the other the personality, physical appearance, and chief desire (want) of the character. The narrator will determine the accuracy of each student's description by referring to the dialogue in the story.
5. A similar procedure may be followed with stories selected by the students or listened to from a recording.

68

GOAL II

The student knows that dialogue helps to advance the plot.

EXPERIENCES

1. The student will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop the plot and keep the story moving forward to its conclusion.
2. In a small group, the student will read the story of "Three Billy Goats Gruff". Each student will select a character in the story for which he or she will read the character's dialogue. One student will read the narrative aspects of the story.
3. After reading the story, each student will identify specific ways in which that particular character, through dialogue, serves to advance the plot to keep the story moving forward.
4. In a similar procedure, the student, with a peer group of five members, may read the story of "Goldilocks and the Three Bears". Older students may read "The Conjure Wives", and "The Stone in the Road".*

GOAL III

The student is able to improvise dialogue to develop a character.

EXPERIENCES

1. The student will participate in a brief group discussion concerning the use of improvised dialogue in the playmaking process to develop a character.
2. Using the story of "Teeny Tiny," the student, with a partner, will improvise dialogue for the character of Teeny Tiny to develop the character's personality and motivation for taking the Scarecrow's clothes. (Suggestions: Perhaps the character is extremely poor and needs clothes to keep warm; perhaps she is extremely frugal and finds the clothes far too expensive to be wasted on a scarecrow; or perhaps she is selfish and vain and finds the Scarecrow's bonnet and dress a color that becomes her).

The other student will improvise nonverbal dialogue for Teeny Tiny Scarecrow as it tries to communicate to Teeny Tiny not to take its clothes. (Suggestions: The Scarecrow's actions may be similar to its way of communicating to crows to not take garden items--that is, through movements caused by the wind to toss its bonnet, scarf, apron, sleeves, pants, or skirt).

3. Using the story of "The Conjure Wives", the student, in a group of five, will improvise dialogue for the characters in the opening incident which states... "a lot of old conjure wives was sittin' by the fire and cookin' a big supper for theirselves... an a talkin' about the spells they was a going to weave 'long come midnight."*

* See Winifred Ward, Stories to Dramatize, Anchorage, Kentucky, Anchorage Press, 1952.

4. After the students have improvised the dialogue to develop the characters of the "Conjure Wives" in the opening incident of the story, they will improvise the same incident for the rest of the class to communicate believable characters. The students, as audience, will observe to determine if the characters are believable as revealed through the improvised dialogue. When necessary, suggestions will be given to help the players to strengthen the characters through dialogue.

GOAL IV

The student is able to improvise dialogue to advance the plot.

EXPERIENCES

1. The student will participate in a brief group discussion concerning the use of dialogue in the playmaking process to advance the plot of the story.
2. The student, in a small group, will read the story of "Three Billy Goats Gruff". Each student will select a character in the story and read the character's dialogue. One student will read the narrative aspects of the story.
3. After reading the story, each student will identify specific statements of dialogue spoken by the character that serve to move the story forward. Note: Older students may follow the same procedure when reading the stories of "The Conjure Wives" and "The Musicians of Bremen". In each instance the student who reads the narrative aspects of the story, along with the others, will determine the accuracy of each student's statements.
4. The student, working in a small group, will become a character who is in a group of survivors in a distressed boat at sea. The survivors are up against a stormy sea, loss of food and water, and with no way to communicate to others. It appears as if they are many miles from land and each one wants desperately to survive. The group will decide who they are as survivors. For example, they may be a family, a fishing crew, sailors, pirates, voyagers to a new land, etc. Once the group has decided who they are, each student will choose a character within the group and a relationship to the members of the group. Each student will then improvise dialogue to move the plot into the Middle Incidents where the characters struggle to get what they most want (food, communication, the boat repaired and sailing toward land, the storm to quiet down, etc)..
5. After the group members have improvised dialogue to advance the plot, they will improvise the same Middle Incidents for the rest of the class to communicate dialogue that advances the plot. The students, as audience, will observe to determine if the characters are believable and if their improvised dialogue serves to advance the plot. When necessary, suggestions will be given to help the players strengthen the improvised dialogue.

GOAL V

The student is able to improvise dialogue to develop a vivid image of a character.

EXPERIENCES

1. The student will participate in a brief group discussion concerning the use of dialogue in the playmaking process to develop an image of another character.
2. The students will listen to the story of "Jack and the Beanstalk" read or told by the teacher, by a student, or from a recording. After hearing the story, the students will identify the characteristics of the character of the Giant as first described by the... lady at the top of the Beanstalk who was "elegantly clad and carried a white wand, at the top of which sat a peacock of pure gold".
3. The student and a partner will improvise the dialogue of the lady who speaks to Jack, develops for him a vivid image of the character of the Giant, and then seeks Jack's promise to obey her. After the initial experience in improvising dialogue, the students will reverse roles.
4. Continuing with the story of "Jack and the Beanstalk", the partners will listen again to the passage in which Jack meets the Giant's Wife at the door of the large mansion. When Jack asks for a night's lodging and begs for a morsel of bread, the Wife expresses surprise and describes her husband as "a powerful giant who would never eat anything but human flesh, if he could possibly get it; that he would walk fifty miles to procure it, usually being out the whole day for that purpose".
5. After listening to the story, the partners will imagine themselves to be the characters of the Giant's Wife and Jack. The student, as the character of the Wife, will respond to Jack's questions and improvise in the character of Jack, will listen to the Wife's improvised dialogue describing the Giant and will improvise dialogue to gain entrance to the Giant's mansion.
6. Students will be asked to read stories or single episodes to identify incidents in which a character develops a vivid image of another character through dialogue.

AUDIENCE

When children have gained some basic skills in concentration, imagining, speaking, and listening they are then ready to experience the audience role.

In their daily living children listen, see, respond and use data that they gather. Young children frequently ask their parents to be their audience for "dramatic play." For example, a three-year-old may say to an adult, "Watch me. I'm daddy driving the truck." Immediately following the play, the child generally asks for a response with a question or comment.

Even kindergarteners who enjoy "dramatic play" in small group experiences, frequently invite their teacher and interested classmates to watch as they spontaneously improvise their "playing" again and again. Older children who have reached a satisfying level of participation are pleased with an audience and audience response to performance efforts whether this be in drama, sports, or in the other arts.

All children enjoy approval in the nature of applause, or verbal or written comments from adults and peers. Once children are familiar with drama skills and concepts in acting and playmaking and have gained security by using those skills, they enjoy being an audience for their peers and for theatre performances by adult groups.

It is the teacher's responsibility to guide children in the audience role through many different experiences enabling them to grasp basic concepts and skills.

Basic Concepts of an Audience in Drama/Theatre

Children need to know that an audience is a group of persons gathered together to experience drama or theatre. In the elementary school an audience sees, hears, enjoys, and responds to drama activity or to a play performed by players and playmakers.

Children need to know that an audience is essential to the art of drama because a play exists only when it is performed live for a group of people. Children need to know that an audience responds to a play with spontaneous communication including applause and laughter and that audience responses affects the nature of the theatre experience.

An audience generally enjoys and evaluates a theatre experience by responding to the content of the play and the way it is performed. As children acquire concepts essential to acting and playmaking children, as an audience, are able to enjoy and respond to the play's content and form.

GOALS

- I. The student knows that the purpose of the audience is to view, listen, enjoy, and respond to the drama/theatre performance.
- II. The student knows that an audience responds spontaneously with applause and other means of nonverbal communication.
- III. As an audience member, the student is able to respond with evaluative comments to participants following a performance.
- IV. The student knows that an evaluative response aims to assess achievement in relationship to the play's content or the way the action was formed by the actors and playmakers.
- V. In an audience discussion, the student is able to cooperate by contributing, staying on the subject, avoiding interruptions, and summarizing the discussion.

- VI. The student is able to evaluate a theatre experience by describing his/her personal response to the performance and to his/her acquired knowledge of acting and playmaking concepts.
- VII. The student is able to evaluate a theatre experience through his/her understanding of concepts in four of the elements of playmaking: plot, character, theme, and dialogue.

Instructional Guidelines

It is the teacher's responsibility to interrelate children's exploration of concepts in the role of the audience with their exploration of concepts in the roles of actor and playmaker. When children have acquired concentration skills and have acquired a sense of trust in themselves and others, the audience role is then introduced. The teacher plans activities aimed to guide children to explore and reach each of the goals in the audience role.

The following principles and techniques are clarified to assist the teacher. They are intended to serve as guidelines to help the teacher establish a learning environment that is relaxed, enjoyable, and always focused on a specific goal of goals.

Organizing the Audience. The audience should consist of a small group of peers who are chosen to listen and view the exploration of activity by others. The size of an audience is determined by the nature of the activity of the players or playmakers. The audience may consist of a small group of four or five watching another small group (half of the entire group watching the other half); the entire group watching two or three participants; or when working in pairs, one child may become the audience of the partner.

Stating Audience Goals. A teacher should always state the goals for the audience. Although the audience task is related directly to the task of the participants, children in the audience role need to know the specific purpose on which to focus their attention. With experienced groups, a teacher may frequently ask a child in the audience to state the goal for the group.

Seating Arrangement for Audience Discussion. Following an activity, participants and audience should be organized into a seating arrangement that allows for maximum verbal interaction and communication. Small group audiences may be organized in a circular arrangement with the participants. For larger audience groups, the audience may remain where they are while the participants are asked to sit on the stage floor or in the playing area directly in front of the audience.

Guiding Audience Discussion. The teacher guides the discussion with a two-fold purpose: (1) to help children gain skills in the process of discussion and evaluation; and (2) to help children acquire or reinforce drama concepts. In introductory stages a teacher focuses the audience discussion on personal opinion responses whether participants reached the goal and suggestions to help participants reach the goal. In the discussion process, a teacher guides to encourage children to: (1) contribute a response, (2) keep the discussion focused on evaluation of the goals, (3) avoid interrupting another person who is speaking, and (4) summarize the discussion with conclusions evolved from the group.

Using Different Questioning Techniques. In introductory discussion the teacher uses a direct questioning technique--a question generally asked with the words do, did, or will; for example, "Did the players reach the goal?" Participants may have

been guided to, "Run to the other end of the room by moving quickly and lightly." An audience member may respond to the direct question by replaying, "The player I watched ran quickly but not lightly." An open-ended questioning technique is then used to open children's thinking. Open-ended questions generally begin with the words: what, when, where, why, or how; for example, in response to a direct question as to whether participants reached the goal, a child may respond, "Some of them didn't. They goofed." In responses of this nature a teacher asks, "What do you mean? How did they goof?" A teacher follows through on the discussion by asking for suggestions as to how to help the players reach the goal.

Because of the affective nature of evaluation a teacher should preface a question with a comment that lets children know that it is not the individuals that are being evaluated. Rather it is the students' behavior in drama that is being evaluated.

Limiting Discussion Time. It is the teacher's responsibility to pace the discussion process and control the length of time for group discussion. A short, dynamic discussion focused to the specific goal or goals is more effective than a long, unfocused discussion. Through skillful guidance each child in the audience role should be given an opportunity to contribute if they wish. Equally important is the need for participants to receive "feedback" from their peers. A teacher concludes a discussion by summarizing the main learning points.

Alternating Children's Learning Roles. A teacher guides so the roles of the participants and the audience are alternated whenever possible. Through a continual interchange in learning roles, each child gains skills and learns from the variety of the experience.

Preparing Children for Being the Audience for Live Theatre Performance. Concurrent with the learning activities in the classroom children need the experience of being an audience for live theatre performances. These performances need to be produced by the best available professional and nonprofessional groups. Ideally, three theatre experiences in the role of audience during a school year should serve as strong models for children's learning.

Being an audience for live theatre performances helps children recognize the significance of the broad field of theatre arts. Following a live theatre experience in the audience role the teacher needs to guide children to respond and reflect upon both the content of the play and to the way the play was formed. A teacher's guidance to the content of the play helps children perceive a relationship between drama and life. An evaluation of the play's form helps children gain new insights into the elements of character, plot, dialogue, theme and frequently into spectacle and rhythm.



74

Junior High



INTRODUCTION:

"Well Ms./Mr. Laughtenschlauger, besides teaching one class of speech along with the four classes of seventh grade English, you must also take the drama class this year. Don't worry about it because no one has ever done much with it anyway. Just come up with a few creative ideas and you'll be just fine. I know you can do it, I have faith in you," (slap on the shoulder can be inserted here). And there you stand in the middle of the principal's office with the full knowledge that to throw a tantrum would be tacky. Beyond that, if you said what you wanted to say, your professional ethics would most likely be questioned. So, now what does the teacher who has never taught drama before do? If the teacher implements the activities, follows the format in the classroom, makes an attempt to adhere to the philosophy in this guide, the teacher will indeed make it through the semester without having earned an emotional breakdown. Furthermore, the students will have gained a sense of confidence, the security to perform, and will have exercised and developed their senses of creativity and implemented the basics of stage technique.

This guide is designed to provide the teacher precise activities: exercises, breathing, physical and dramatic warm-ups, teaching methods and discipline techniques; theatre skills and lessons to guide one through a semester of beginning drama. These activities can be used on the elementary level, the junior high level or the high school level, but they are primarily designed for the junior high age group. A little imagination can adapt them to any level. With the use of the materials given here, the dread of nonpreparation, the panic of trying to control a group of youngsters when the teacher has no direction will be avoided. Those are all emotions shared by thousands of teachers facing a drama class without preparation. The certain knowledge that everyone else knows exactly what is going on and why, is misguided. The dread mentioned is universal. But please do not give up, there is indeed hope and furthermore, there can be success.

PHILOSOPHY

The first and most essential step for the theatre teacher at the beginning of a program is to discard the scripts (do not panic...there are activities here to replace the scripts). Theatre students in the initial stages do not have the skills to interpret a script any more than first grade math students can use a slide rule. Scripts only hinder the student, especially if the reading abilities are not great. Therefore, it is essential to provide activities that support the student and build confidence.

The second step is to motivate students to be on their feet and performing without fear. This is easier said than done. Then they will be free enough to eventually perform successfully for an audience. The most awesome task a teacher can assign is to require a beginning student to stand alone in front of his/her peers and present a pantomime or some other scene when the already panicked student has no developed skills. There is freedom and security in large group activities. Consequently, the students must be allowed for several weeks to remain in large groups, neither performing for nor being an audience. Think for a second, which would you as the

teacher prefer to do? Right, hide in the group until you feel confident to bloom. As the semester progresses the class can be divided into half, then into quarters. Gradually, by the end of the semester the class can be divided further into pairs. Therefore the initial stages of any classwork must begin with *creative dramatics*. As the work progresses, skills, techniques and evaluation can be introduced as the students become secure.

To support the hopeful educator, it is imperative that one recognize the purpose of a drama class on this level. Please feel free to discard the notion that one is training only actors in the public school system. Many fall into that trap, along with the adolescent stars within the class. A little realism is needed here. Though the adolescent will indeed learn theatre skills and develop self-confidence and discipline, the teacher must recognize that the job is training future audiences for the theatre and films and reviews that will hopefully fill their lives. This is not to say that every once in awhile a potentially successful actor-type student will not cross the doorway and excite the educator with demonstrations of great talent. But keeping the notion that the true actors are far and few between will retard frustration. The teacher should indeed become excited over the prospect of training the audiences of the future and not only supporting the theatre arts but also enhancing the lives of hundreds of individuals through developing the interest in theatre.

TEACHING STATIONS

Although not usually a concern of others, the teaching station for drama is of primary concern to the teacher. Drama can be taught in a classroom with desks but let's face it, that is cumbersome and least preferable. If necessary, however, one must develop the routine of moving desks everyday to get them out of the way and provide as large a space as possible where the students can work. If there are no other choices move the desks outside of the room during the drama class. The important thing is to secure a large empty space for work. If the teacher has an aggressive nature, an overt effort must be made to secure as large a space as possible, preferably located in a noisy wing of the building (drama is a NOISY discipline). The area should have enough space so that the students can work in groups and not be disturbed by the other groups at work. Keep in mind that the hallway, the outside, the student commons areas can be extensions for your classroom. Do not be concerned that the rest of the school may think that drama is taking over the school, as the program gets into full swing it may indeed do that but reserve that concern for a later time. Right now the class needs space and it is the teacher's responsibility to find it.

Once the program is established, or even in the initial stages if the principal is an agreeable sort, the cafeteria should be scheduled for the drama classes. Such a space is usually large, empty, at a distance from the quiet rooms and therefore allows freedom to actually DO. Not to be ignored is the fact that the floor is normally mopped everyday and is not repulsive to the students when they must sit or lie down. Some folding chairs or 16" by 16" plywood blocks with which the students can work is necessary. Chairs and a few tables are ideal. They provide workable props but not so many that the students become dependent upon props.

Close the drapes! An ideal room would be painted with black walls and have only skylights. The students need total concentration and since that is difficult enough to achieve in junior high school, the teacher does not need competition from the activities outside the windows. It must be conceded that there are days when

the mole routine becomes too much. Open the drapes and do something in the light of day, but otherwise, seek the dark environment.

The gym or any large, empty area can be considered perfect. Explore the facilities and make requests. Drama can be taught anywhere if the educator remains flexible. Keep in mind that anyone can teach anything given the desirable equipment. It is the creative teacher who can educate under undesirable conditions...trite but true!

THE TYPICAL DRAMA STUDENT

With clear images of dedicated students who possess self-confidence, imagination, quick wittedness, the ability to develop mental images and display great physical coordination, the theatre teacher plans lessons. Following the first class session depression will creep in due to disillusionment. Patience, determination and a talent for laughing at one's own naivete will stand the teacher well at this time. The student capable of leaping tall buildings in a single bound is a myth; however, the ones that climb seven chairs stacked precariously in the middle of the room as the principal is walking by flock to the drama classes in droves.

The most important means of building a program is to provide activities that are both fun and educational. Clearly define for the students what it is they are learning as they learn it. Establish an atmosphere of security; instead of fear and apprehension for learning and utilize evaluation standards that the students understand and that are just. If these qualities exist, the class load will soar.

Be prepared for the shy, the over-confident, the class cut-up, the emotionally disturbed, the undisciplined, the child star...you'll get them all. Though you may be overwhelmed at first, once into the program great self-confidence will emerge.



BEGINNING DRAMA CLASS

Objectives: A. Vocal Projection (sharing voice with the audience)

B. Clear diction (being able to be understood clearly when one speaks on stage)

C. Breath support (learning to use the diaphragm and muscles to support the voice)

D. Upright posture

E. Visible staging (actors must be seen on the stage)

F. Appropriate pacing (a scene or play must move at a solid or quick pace to avoid losing the audience)

G. Expression, physical and vocal (learning to use the voice to its fullest and the body for augmenting what the voice is saying).

The above basic goals for a beginning drama class are the elements on which the students should be graded for the entire semester. The students should be encouraged to look for these elements when they observe performances of their peers or of professional presentations. The objectives serve the purpose of guiding students toward valuable theatre education, giving the teacher solid basis to evaluate the work of the students. Keep in mind the very basic idea for beginning students if one cannot be heard, be understood, be seen on stage, why be there?

CREATIVE DRAMATICS

First Day Name Games

Since it is vitally important for the teacher of any class to know the names of the students, that is the goal of these games. They provide the students with an opportunity to get to know each other, for the teacher to learn the names of the students and to make many more observations concerning the class. During the games, observe the students who can best concentrate, who is outgoing, who can speak out easily, who are confident, who fear speaking out and even those who have strong rhythm and coordination.

It is vitally important that the teacher interact with the group and not just instruct. If the students have to go through the horror of saying a name out loud, so, too, then must the teacher. Be strong, it gets easier as the time goes on.

Realize that there may be students that cannot be heard, will become confused and botch up the exercise. Relax, just calmly keep it going and let them all know that nothing is right or wrong. We are just doing this to get to know each other. If the teacher has a little trouble and even lets the class know that name learning is a weakness, then the students will relax even more.

Name Snap-Clap

Begin by having the students sit in a large circle on the floor with the teacher as a part of the circle. If necessary have students hold hands to form a circle. The teacher should begin a 4/4 beat clapping hands together on the first two beats and snapping the fingers of each hand for the second two beats. Rhythm is clap, clap,

snap, snap. After the class has done this two or three times for a warm-up, each student should ask the first names of the person sitting on the immediate left and the immediate right. Remember, the teacher must do this also! Then instruct the class that they will, in turn, say out loud the names of the students on each side as everyone is snapping fingers. The teacher can begin and appoint the student on the left or right to follow afterward, moving on around the circle. Therefore the game proceeds, clap-clap, snap (Kim) snap (Tom). The names are spoken out on the snaps, each person doing it in turn around the circle. When everyone has had a turn the teacher might ask who had trouble getting the names in rhythm or who found it to be easy? This game is not to be evaluated, it is only to relax students and to lessen their fear of performing. They have already performed! The teacher should expect that some students will do this easily and some will not. Encourage students to speak out when some are too quiet. Go slowly, remember, several of them will be almost panicked by the time their turn comes. With the teacher participating the students will become more comfortable.

Add A Name

Similar to a doggy tail story, the class should again be in a large circle sitting on the floor with the teacher joining in. One person should be selected by the teacher to initiate the game. Select one that seems somewhat out-going and capable. That person says their own first name. The next person to the left or right says the first person's name and then their own. The third student repeats first two names and adds his/her own and so on around the circle. The teacher should be placed somewhere in the middle section of the circle. That demonstrates to the class that their leader can indeed learn the names but does not tax the teacher to the limit and require the instant memorizing of all the names. When everyone has had a turn and the first person comes up again, that individual should repeat all the names if willing. Some students will want to try to repeat everyone's name, so let them. The group should contain 25 to 30 people. That number presents a challenge but not an insurmountable task. If some students falter, help them and encourage others to help in the reciting of names. This is not to be a graded exercise. The class should be encouraged to relax. No one fails who tries. It is a good exercise for practicing listening skills and it is important for drama students to learn to listen to each other so that they can communicate clearly.

Name Tags

Each student is to be given two pieces of paper (each 3"x5") and two small straight pins. On the first paper have the students write both their first and last names, then pin it to their right shoulder. On the second paper have them write five facts about themselves such as age, height, hobbies, eye color, favorite food, etc. Pin that paper to their backs. With each student having a sheet of notebook paper and a pencil, allow twenty minutes to collect as many names and facts as they can write down. At the end of the allotted time, ask how many got more than ten, more than twelve, etc. Discover which ones collected the most information. AGAIN, the teacher must participate and share results, but it's seldom wise to outdo the entire class. If the group is older, such as juniors or seniors in high school, it is fun to have them study the material on their sheets of notebook paper and after 10 minutes, repeat it orally to the class. It is best to have those that want to try, do so, but not force anyone. The latter has been successful with ninth grade advanced students but is too challenging for the younger beginning classes. This is a good exercise for concentration.

The class will be communicating and getting to know each other; sharing information and concentrating on completing a task. The exercise requires cooperation with and

teamwork while it established the class as an active, doing sort of class. It is another means by which the teacher can get to know the class.

Variations of the games are possible. Feel free to try creative ideas. Give yourself the same freedom to experiment that you will give the students.

The drama teacher has a responsibility to get the students to move, to be involved. The successful theatre teacher will become close to the students by doing with them not just instructing them. Lectures are few and far between, instructions are clear and precise. Do not waste time talking. Listen to them just as you expect them to listen to you and to each other. Be interested in what they are doing.

LARGE GROUP CREATIVE DRAMATICS

The purpose of the following activities is to liberate the student and allow security in participation. Each activity is accompanied by objectives but freedom of movement and confidence is the basic goal. Any of these can be used as drama warm-ups throughout the semester. The idea that no one is being observed must be stressed. Positive reinforcement will encourage students and make them feel good about their participation.

Mirrors

Mirrors is a concentration exercise teaching students to observe and then directly copy what they see. Stress concentration and silence. Look for the ability of students to work with others.

The students choose partners and face each other. As if looking into a mirror they are to hold up both hands, palms facing each other. As the leader begins to move the hands, (one or both) the other follows the exact movement just as if it were a mirror reflection. The leadership should transfer each minute or so, as the teacher instructs. Students must remain silent, move very slowly and make large, exaggerated movements. The slow and exaggerated movement will make it possible for the actions to be followed.

These exercises have a purpose. Continue to mention the concentration and mimicing of the exact movement.

Variations

Full body movement comes next with one student moving the legs, arms, hands, bending at the waist, walking, stooping, etc. The other student follows the exact movement as if being a mirror reflection. Tell the class that one is the mirror reflection of the other and they are to try to move so closely together that the teacher cannot tell who is leading and who is following.

Mirror an action requires one student to perform an action of some sort, such as, brushing teeth, making a sandwich, sewing a hem, combing the hair, pounding a nail. The other student, (the mirror reflection) copies the action, facing the leader. The teacher should instruct them to switch leadership after the action is completed. Each student could perform two actions and then have the activity stop.

Mirror talking requires one student to speak while the other mirrors the exact mouth movements and sounds. The objective is for them to be in unison in the talking motion so the teacher cannot tell who is the leader. The talking must be slow and exaggerated to facilitate mimicing.

Double Mirrors may be attempted after students have demonstrated an ability to concentrate and efficiently mimic another student in earlier mirrors. When the students performance is such that it is difficult to determine the student who leads from the student who follows, they are ready to attempt a mirror where two students perform an action and two more mirror that action. This requires skill and must be reserved for later in the semester.

Like many of these activities, mirroring is a warm-up. The students should perform with different partners each time this exercise is used. Following the mirrors, especially at the initial stages, it is beneficial to have a short discussion centering on what is difficult about mirrors, the need for silent concentration and what the students are gaining from the exercise. A brief comment might be made regarding an actor's need for these skills.

Statues

In partners, one student sculpts the other in slow motion forming a figure in the process of performing an action such as, throwing a ball, eating soup, swinging a tennis racquet. This is another concentration exercise, to be executed in silence. The students must work together, the sculptee attempting to anticipate the desires of the sculptor and share energy so that the two are moving almost together. Insist on slow motion and silence!

If the class does not seem to get the idea with brief instruction, the teacher should demonstrate, a student as the sculptor.

Emphasize the need for quiet, team work and "listening" to the physical messages of the partner. This activity should only take four to five minutes with each person being both sculptor and sculptee.

Variations

One Finger sculpting where the sculptor uses only one finger to indicate the direction the sculptee is to move. This requires complete attention to the sculptor's movements and further develops concentration.

Silent Double-Time is for the class that has achieved the above technique. They then sculpt each other moving very rapidly as in an old silent movie. Stress the need for "listening". Try having the students do this first as a fun activity then challenge them to see if they can do it silently.

Mechanical Sculpting requires that both the sculptor and sculptee move in mechanical or symmetrical motions, like machines. All curved or graceful movement is forbidden. One machine is creating another machine, or one robot is making another robot move.

A brief discussion should follow this activity concerning the difficulties of reading the messages of the partner and working together.

Blind Trust

Partners will once again depend on each other to give and receive messages in this activity. The teacher will look for concentration and sensory awareness in the students. One student is either blindfolded or instructed to keep the eyes closed. The partner is to guide the "blinded" student giving only verbal instructions. They are to walk around the campus, in and out of buildings, shade, sunlight and upon different surfaces. Each student is to be both a leader and a "blind" follower

for at least five minutes. If you reserve this activity for a sunny day when it is pleasant to be outside it will be a treat and the class will cooperate. Upon returning, discuss the exercise. Ask how the shade felt, how the sun felt, who could keep their eyes shut the entire time, how the different surfaces felt, what reaction did they have walking into the shade, how easy or difficult was it to give take instructions. This exercise provides an opportunity to practice clear and precise direction giving for students. It is wise to be outside watching and observing. That way the teacher maintains control while observing what is happening.

Atom Attraction

Students are to spread out around the room. With their eyes closed, move in slow motion around the room, avoiding contact with other students. If they make contact they are to remain attached, moving together. Eventually one or two groups will grow. Instruct them to concentrate and try to remain silent. As a precaution, they might be told ahead of time that the temptation to open their eyes is great, but it is more fun if the eyes remain shut. Any pushing and/or shoving results in removal from the activity. When the groups are formed, end the activity. Follow the activity with a short discussion: what did it feel like, how did you know when you were approaching someone, was it difficult to remain attached, did you know how large the group was, why was it a challenge not to talk, etc. Be aware that some students will seek others to form a group and some will remain on the fringes avoiding others. That will give an insight as to their individual personalities. The teacher should observe the exercise. However, it is fun and educational to try it once with the class. Being involved in the activity brings the teacher into physical and emotional contact with the class. This is a good time for the teacher to practice communication with the students.

Magnet Force

Students are to spread themselves around the room locating some space for themselves. They are to lie down. The teacher will explain that a magnet is holding the students to the floor. It would take 100% of their energy to stand upright and even then it would be difficult. To begin the students have only 25% of their energy. They should try to stand and perhaps only achieve getting on their hands and knees, with much effort. After approximately one minute the teacher can announce they have 50% of their energy, then 75% after approximately another minute. Finally they have 100% of their energy. At each stage, standing should be difficult, the muscles tensed and students concentrating. Even with 100% of their energy, standing should be difficult and may result in falling over. Following the exercise discuss how the students physically feel. They should be tired and aware of all the tension they have used and have now released.

Locked In

To further develop concentration and use of the muscles, Locked In requires the students to exercise their creative imaginations by picturing themselves locked in a container. Each person is to once again locate some personal space in the room; sitting on the floor, lying down, standing up, whatever. They are instructed to first close their eyes for concentration, then picture the container where they are locked. They must imagine the size and shape of the container, the texture of the walls, etc. They may open their eyes and begin to feel with their hands the walls around them. Once again, no talking! Instruct the "prisoners" to keep the palms of the hands flat as if up against a wall and as they feel the container, they are to be showing the teacher the size, shape and texture. If the students are reluctant to begin to move it is sometimes profitable to suggest that they work with their

eyes closed. Remember, this is new and no group is more self-conscious than junior high students. Some in the group will lag behind but most will begin to move when it is obvious that no one is watching them. After approximately one minute suggest that the container is growing larger, then suggest it is growing smaller. Within a minute or two, instruct them to escape. Follow the exercise with a short discussion.

Either before or after this exercise, the teacher should demonstrate the mime technique of defining a wall. The hands are to be placed flat in front of the body, palms facing out as if against a wall. Remove one hand at a time, withdrawing it, then replacing it in a different location vertically or horizontally but always the same distance from the body. The students can perform this against a wall in the room first, then repeat the same activity in mid air as if there is an invisible wall in front of them. Teach them to slightly close the hands while withdrawing them, then to open them fully as they place the hands back upon the wall. This creates a mime affect of clicks and exaggerates the motion of placing the hands on the wall. This exercise should require three or four minutes once the students begin to move. Discuss the concentration and imagination, the skill of being able to transfer the presence of a real wall in front of them to mentally creating an invisible one.

Animal Walk

All the class should be on their feet to begin and have some space around them. Each student must select an animal and with their eyes closed physically adopt the shape of that animal. When the teacher gives the signal, begin to walk as that animal. They may walk freely around the room and the teacher should announce changes in the moods of the animals. The moods can be anger, sadness, happiness, satiation, hunger, fright, etc. The students once again must concentrate. They may also select as a variation on this activity an animal with which they are personally familiar such as a family pet.

Again, a follow-up discussion for approximately two minutes to share the animals chosen by the students and how they felt in portraying them is beneficial.

Walk Variations

As with the animal walk, students are to begin by locating some space of their own in the room. They are to begin naturally walking in the room then the teacher will call out "WALK LIKE A BULLY" or "BALLET DANCER". Create several characters and situations to guide a variety of walks for the students. These can be done in silence or with the students interacting with each other, and should require approximately 30 seconds for each character or situation. This exercise develops recall, characterization and physical expression.

Street Scene

Much the same as walk variations, students are to mentally select a character stereotype of anyone that could be seen on a city street and begin to walk as that character. It may begin in silence and after 30 seconds the students may verbally communicate with each other putting a dialogue with their characters. Drunks should be avoided; the students become too carried away and lose the value of the exercise. A short discussion should follow this two or three minute exercise.

84

Variations

Students are to imagine they are in a park, at a carnival, playground, classroom, gymnasium, etc.

Yes-No, Oh

The students, in pairs, are to locate some individual space. One is given the word YES and one the word NO. They are to carry on a discussion using as many vocal variations of yes and no as they can modulating speed, intensity and volume. They should play with this exercise exploring the range of their voices and emotional expression. This exercise will develop concentration as well as an awareness of voice and expression. The exercise should be done for only one or two minutes at a time. Beginning students will not have a great scope of variation but will develop.

Maybe-Please, Why-Because, Why-Maybe, Please-Because and Oh are additional possibilities for improvisations. As the students learn the activity they can develop given situations which tell a story and use the words realistically. As an example a boy and girl meet, bump into each other, drop packages, pick them up, using the word OH as an exclamation all during the scene. OH does not take the place of dialogue, it must be realistic dialogue itself.

OH, GEE, GOSH and so forth have the potential for five minute scenes and are excellent improvisational training in characterization, location, relationship and imagination.

STEP TWO

Once the students are accustomed to moving and feel comfortable, the class can be divided in half with one half developing scenes for the other as their first presentations. Suggestions for such scenes are a playground scene, roller coaster scene, toy store or toys in an attic, football game, classroom, faculty meeting, store sale, nursery school. Any situation in which a large group of people are collected has potential as subject material.

The students may be evaluated on their participation in these scenes. It is wise to grade them on one skill at a time adding another as one is acquired. First, grade them only on whether or not they can be heard. Then grade them on whether or not they can be heard and understood. Grade them next on whether they can be heard, understood and seen clearly on stage. Do not neglect to include posture as a factor for evaluation since most junior high students tend to stoop 90% of the time and look as though they have no energy on stage.

STEP THREE

Now that the students have spent a week or more performing with the security of the large group, they can be divided into four groups for scene performances. It is wise to continue doing some creative dramatics for brief periods before breaking them into performance groups each day.

The following are suggested topics for quarter-class scenes and should continue to be evaluated on the same skills as the half-class activities.

Create a Meal

One student in the group is the chef, the others are the actual food. Each group is assigned to be a dish salad, vegetable, main dish, dessert. The chef actually prepares the dish, cooking the students and eventually serving the meal.

Child vs. Appliance/Machine

One student acts the part of the child. The rest in the group compose the machine or the appliance. The appliance can talk. As an example, the group has child try to make a milkshake but the blender rebels and is afraid that the child will break it. The groups can be washing machines, cars, etc.

Child vs. Toys

As with the above, each group selects a child and the rest of the group are toys either in a toy store, an attic, the child's room, a playroom. The toys can talk. This can be expanded to a child vs. a fence she/he has to paint, a tree s/he has climbed, a bicycle, etc.

By now the teacher should be requiring that all scenes have an ending.

Locked In

The group is to create a scene based upon being locked in some confining area. The area could be an elevator, a meat locker, a bank vault, a haunted house, even a whale's stomach. They must resolve the situation and should be graded.

The class should continue doing quarter class scenes for perhaps a little over a week, even two weeks. Gradually they are becoming more and more comfortable and confident as they gain the necessary skills for performance.

SMALL GROUP ACTIVITIES

First, these groups should be from five to seven in number. Second, take turns between the teacher selecting the groups and the class making up their own groups. If the teacher always allows the students to select the groups, the same students will repeatedly work together, and the same students will always be left out.

Puppets

Have the individual groups select a fairy tale to act out as hand puppets but require that the puppets be only socks or gloves, both of which can be ornamented in any way the students select. Give them a few days to make their selection, rehearse and then set up a puppet stage for their performance. A few sheets of butcher paper stretched between two poles or any two stationary objects works very well—so does a table turned sideways. Stress expression, the use of the hands, plus projection and diction. Allow the groups to use a narrator if they choose.

Famous Firsts

Have the students create a scene on famous firsts in history such as the creation of the wheel, the telephone, the car, the spoon, fire, fence, etc.

86

Three Word Scenes

Provide the various groups with a sheet of three unrelated words; i.e., horse, typewriter, glass; banana, jumprope, nailfile; etc. They must develop a scene using the three in some fashion either referring to the items in the dialogue or using them.

Everyone Wants The Same Thing

The group is to develop a scene to possess the same thing such as a piece of cake, the family car, the stereo, etc. This is a good time to introduce diversions. Insist that they create at least five reasons for why one person should possess the item. Again, continue to evaluate upon the basic stage skills of projection, diction, staging, pacing, posture.

Nursery Rhymes

Instruct the groups to select a nursery rhyme to perform for the class. They may decide to have a narrator. The groups should be from five to seven in number, selected by you or the students. Encourage the students to be both people and objects. Encourage the actors to narrate and to disagree or question. Total concentration and control of character is necessary—that means no laughing on the behalf of the actors! This exercise should take only one class period.

Story Theatre

The above assignment can be extended to fairy tales, Greek and Roman myths, Indian legends or any folk story. Once again, encourage students to use their creativity, talk to the narrator, stop the show and discuss it with other actors. Be as hammy as possible but do it with control! The students need not use any props or costumes other than chairs or blocks. The exercise should be evaluated with the usual criteria mentioned above. Now physical and vocal expression should be encouraged, even graded. This exercise can be done several times.

Mime

Either bring a mime into the classroom to give a workshop for the students or learn some mime yourself to teach basic mime techniques. Once you have the techniques have the students practice a mime walk, climb, ladder climb, feeling a wall, etc. Encourage the mime walk to be used in some of their story theatre.

If you become interested in mime, you can have students study it more thoroughly and prepare mime scenes using music and story telling.

Enter A Room

One student takes the stage and starts an action of some sort. The second student enters and with dialogue must establish the room, relationship between the characters and the activity.

Example: First student is doing jumping jacks.

Activity Only

Second student enters says, "Hey that's a neat dance step will you teach me how to do it?"



Activity and Relationship

First student is scrubbing the floor on hands and knees. Second student enters and says, "Boy is Mom going to be mad that you lost another contact!"

Activity Relationship and Location

First student is mixing a cake. Second student enters, says, "If you get any of that clay down the kitchen sink Dad is really going to kill you."

As you probably are already assuming, this exercise can be and should be done in three parts, adding one objective at a time. Evaluate all the basics mentioned before, but insist the dialogue that establishes the criteria for the scene be evaluated too.

Serious Scenes

These can be done in several ways. The teacher can use reduced versions of the Medea story which are available, or any of the Greek Tragedies to set the mood. Students can read the material and participate in a discussion as to why Medea made the choices she did and if she had any others. The teacher can also require the students to find some space alone, be totally quiet, recall mentally an event in their lives that brought great sadness. They should be encouraged to recall the feelings that they felt at that time. If you select this method, be careful. Bring the student back to a positive frame of mind before letting them out of your class.

Once they have done the recall or the Greek Tragedy, discuss briefly the small tragedies that occur in everyday life.

If the teacher selects the recall of a personal tragedy method, following the recall the students, must be encouraged to share with the class... Then select pairs of students and in total privacy with their partner have them share experiences. Be sure that this exercise is ended on a positive note!

Whatever method you select to introduce and motivate the serious scenes, break the class into performing groups and give them the assignment of developing a scene based upon a serious but common problem. Resolve the scene in some fashion, though it need not be a happy ending.

These scenes are not easy and will tax the skills of the students. However, the students usually are very satisfied with their work and discover they are stimulated by the challenge. Evaluate the scenes upon all the criteria mentioned above and include believable communication between actors. That means the characters are really and honestly talking to each other and sharing thoughts on stage. This is not an easy assignment. The students should have at least two days to prepare and they need guidance from the teacher.

Blocking Scenes/Motivation of Character/Objectives

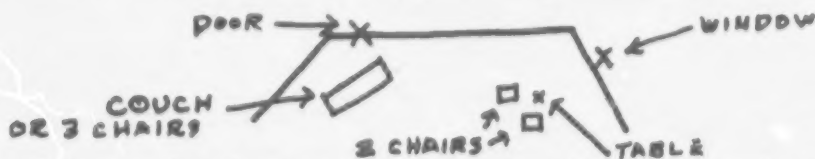
Now we get to the method acting and technical aspects of teaching drama.

Blocking is the placement of actors on the stage in pleasant and attractively well balanced pictures as well as the basic physical movement of actors from one location to another at specific times.

Motivation is the reason one actor moves from one spot to another or says a particular line to another or does some specific piece of stage business at a specific time.

Objectives is the term used for why the character says or does what s/he says or does. It is the term used to delineate what the character wants to achieve by a particular statement or action.

Basic exercise: Draw up a basic stage setting. Example:



Position actors on the above stage setting-four is a good number. Have some sitting and some standing. Include on the assignment sheet exact physical movements for the specific actors. Include the requirement that the group must select ahead of time the situation or problem with which they are dealing and require that one one word is used for dialogue. That word must take the place of all possible dialogue and the actors must tell a complete story using only that one word.

Example:	<u>Situation</u>	-Robbers planning a theft
	<u>Word</u>	-Orange
	<u>Action</u>	-A-speaks-(says Orange in whatever fashion s/he selects)
		B-speaks-moves to door
		C-speaks-shakes hands with A
		D-yells-points out the window
		A-speaks-moves to D
		D-speaks-runs to door and speaks again, exits
		B-speaks-crosses to C
		C-speaks-exits
		A-speaks-B moves to A
		B-speaks
		Scene ends.

What actually the teacher determines for the moves depends upon the original placement of actors upon the stage. There should be resolution for the scene. There should be a defined situation and clear communication to the audience.

The goal is for the audience to get the message without the dialogue telling a story.

Keep demanding the class to evaluate each others work. Teach the class to evaluate using previously described criteria.

STEP FOUR

Create topics for scenes on which the students can work. Continue to evaluate on the basics mentioned above. If it is possible, have them create material that will augment units studied in other classes.

CHILDREN'S THEATRE CLASS - THE NEXT STEP

A children's theatre class should have two goals:

- A) to perform for and augment other classes in the school.
- B) to perform for elementary schools.

Just as with a beginning drama class, this class is based on developing the student's imagination and creativity as well as teaching basic performance skills and standards. Therefore, any use of scripts is going to be ignored and indeed discouraged. The student will concentrate on the lines only and not the ideas if given a script too soon. Give them an opportunity to learn to use their basic skills learned in beginning drama before hindering them with the need to interpret a scripted role.

Students should be divided into performance groups for all of the following activities.

Story Theatre is an excellent beginning for children's theatre. The teacher can begin by having the students play with interpreting nursery rhymes then move on to fairy tales, folk tales, myths, Indian legends and eventually into contemporary children's stories. The library is full of material for your use.

Grimms Fairy Tales and Aesop's Fables are excellent resources. Having students satirize television shows of any sort can be most successful.

Give the students time to be creative. Insist that they rehearse the material until it is polished. Frequently it is beneficial to have the students bring material they have before the class for evaluation often and ask the class for comments as well as suggestions for further development of the scenes. This way the entire class grows closer together, reinforces each other, practices evaluation and shares ideas. The scenes need not be complete when they are shown the first several times.

For developing an elementary tour, set a date with the elementary schools and work toward that date. The students will enjoy traveling from school to school performing several times within one or two days. Give them a goal and live up to it.

Whatever material you and the students select as a basis for skits and scenes, keep it simple. Generally, the fewer props, costumes and furniture needed the better. Employing 16" by 16" blocks for props or chairs will suffice. It is wise to have them simply costumed. Sometimes having everyone in overalls with patches on is effective and dressing as Godspell clowns is always successful.

PRODUCTION CLASS

Out of this class can come the annual school play. This class could be picked through audition or the teacher's subjective choice. Each member should have had the beginning drama class but that is not always possible when building a program.

The play should be selected ahead of time, much ahead of time. Make the selection with the students you have in mind otherwise you may discover that a selection has been made and there are no appropriate actors for the roles. Try to select plays that involve several youthful roles so that the students are not provided with the obstacle of characterizing thirty years beyond their ages. Select good material. Remember, it is much easier to fail with poor material than it is with good material.

Plan between one and two weeks for audition preparation. Have the students select members within the class to audition and have them prepare an audition scene from the play. They should memorize the scene. This method will allow you to see who can grow in a role, who works with dedication, and who can develop a part.

Hold auditions within the class, either during class time or in the evening. If you are willing to give up the time, evenings between 7:30 and 9:30 make an excellent time to rehearse plays since the students are free from athletic practices and therefore can experience both sports and the arts. Give the students a break and try to make it possible for them to do both. If the auditions are open to the class to view, they will see who is good on stage and who isn't and your selection of a cast will be supported. Everyone in the class should be cast in the play. Split roles if necessary. Create new or additional characters if necessary.

Hold a general read-through after casting. Require the actors to write out a character description speaking as the character and explaining all there is to know about the character right down to the history of the family and what the character eats for breakfast. Read it and grade it for thoroughness. Have the students sign a contract agreeing to be at all rehearsals, on time, ready to work. Also have the parents sign. Include the fact that the students must provide their own costumes and properties as well as make-up.

Post a rehearsal schedule on your door. Request that students be at every rehearsal-but be realistic, students do get sick so allow two or so missed rehearsals. Grade students on whether or not they are at the rehearsals, have their handprops, rehearsal skirts or shoes, have their costumes on time for costume check, etc.

Set your blocking, demanding that each actor has a pencil in hand to write down his/her blocking. Blocking can be changed as the show progresses if a scene isn't working.

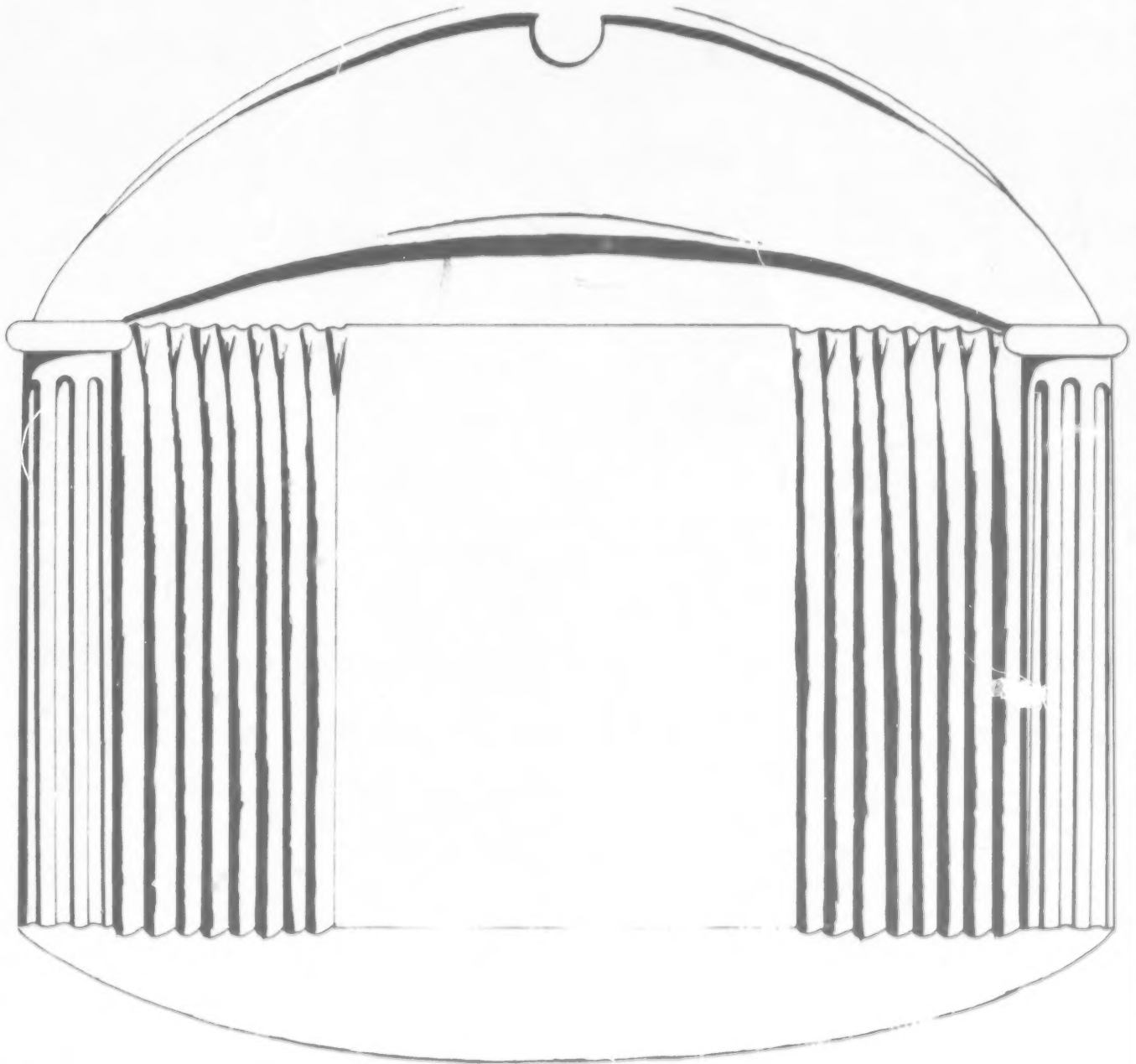
Tape, either just the voices or a video-tape as early as possible, and have the students listen/view it. Require that they are off book as soon as possible. During the rehearsal process encourage the students to develop their own reasons for moving and doing things on stage.

Have students bring homework to work on when not on stage.

For performance time, give the students a few nights rehearsal of being backstage and running the show themselves without you being back there to guide them. Insist on quiet backstage. Don't forget to rehearse the curtain call!

One final item about performance make-up. Use very little. No one will ever believe that a fourteen year old boy is forty-five. So why bring attention to the make-up instead of to the actor? Have the girls wear eye shadow, eye liner and lipstick with some blush on the cheeks. Whiten hair with spray for older characters and add a few lines and some shadowing.

Once again, all of the above is only a suggestion and a guide. Use it as a beginning.



Senior High



PHILOSOPHY

Drama's purpose is to teach students to invest time in the creation of insights, concepts and values which are meaningful to society, yet drama is also concerned with the individuality of the individual.

Introduction

Drama education is regarded as a process which aims primarily to educate students in the broad field of the art of drama. Education today is recognized essentially as a process of changing behavior--behavior in the broad sense of thinking, feeling and doing. Thus, drama education seeks to change the natural, imaginative, spontaneous behavior of the student evident in his/her perceptions and representations of his/her experiences in role-taking and dramatic play, to more consciously controlled behavior required to do drama. In essence this means that a student's processes of perception, imitation, imagination, interpretation and communication will be educated.

Drama education aims primarily to teach the art so the student learns to create and receive (as audience) drama with enjoyment, stimulation and a beginning comprehension of the perception of dramatic form. The curriculum evolves from three broad objectives:

1. to begin to develop the student's cognitive skills and abilities required to perceive, imagine, interpret and communicate dramatic form in the related roles of the player (actor), playmaker and designer-producer;
2. to foster development of the student's affective abilities by providing experiences in which s/he begins to discover and enjoy dramatic form as an audience and to make discoveries about human values and the relationship of drama to real life experiences; and
3. finally, to help the student acquire a body of knowledge through oral discourse in imaginative, dramatic processes so his/her knowledge remains active and at his command.

Although these objectives are admittedly ambitious they focus toward one clear end: to exercise and develop a student's learning processes so the student learns to do and receive the art of drama with enjoyment. Learning drama from this view should enable a student to function as a more imaginative, perceptive citizen responsive and responsible to his/her society, environment, and self.

The purpose of a Drama One course is to introduce the student to the art of acting through a number of speech and acting exercises. These exercises introduce the student to the aspects of characterization, pantomime and voice work before proceeding to the more formal aspects of theatre production.

- I. Introduce the student to the stage through observation of other students and through the exploration of the sensory and emotional areas to expand self-awareness. Theatre games are used to help the student to feel at ease while in front of a large group; develop learning skills to enable the students to give and accept objective evaluations of each other; develop sensory, physical and emotional recall to help create characterizations in imaginary situations and environments; in improvisation work, to help the student start to apply dramatic components of plot structure and character development.
- A. Orientation Games: When starting out with students who have never been on stage before, one needs to be concerned with the problems of stage fright and establishing a workshop atmosphere. There are two books which have strong orientation games and provide a good starting point for any beginning class. First, Improvisation for the Theatre, A Handbook of Teaching and Directing Techniques, by Viola Spolin (Evanston, Illinois: Northwestern University Press, 1963), and second, The Student Actor's Handbook, by L. Dezseran. Be sure to read the opening procedure on how to run a workshop in Spolin's book before you start orientation games.

There are three areas of concern in the orientation of beginning drama students. They are sensory awareness, trust, and concentration.

1. Sensory Awareness Games (see Spolin's book)
 - a) "Exposure" is a good first day project (page 51)
 - b) Sensory awareness
 - 1) "Seeing a Sport, Recall" (page 54)
 - 2) "Taste and Smell" (page 58)
 - 3) "Tug of War" (page 61)
 - 4) "Play Ball" (page 63)
 - 5) "Orientation Game #1" (page 62)

While working on the orientation games during the first two weeks, don't rush students into being on stage by themselves. Work with large groups during the first week. During the second and third week gradually break into small groups, keeping away from the idea of "performing" for an audience. This will reduce the feeling of an actor/audience relationship until the student is ready for this kind of experience.

2. Trust work helps the student operate in small groups and to "let go" and give himself/herself the freedom to work on stage.
 - a. One student is blindfolded and put in the center of a circle made up of fellow students. The blind student walks to the outside of the circle and the students who form the circle turn the blind student back towards the center of the circle.
 - b. Working in pairs, one student is blindfolded and the other student leads his partner around the room or campus.

Both of these exercises must be taken very seriously because trust can be easily destroyed if the blind student is tricked.

3. Concentration exercises are most valuable when used as a warmup or as a major part of class time.
 - a. "Mirror Exercise" in Spolin's book (page 60) can help heighten concentration and produce stronger involvement between fellow actors on stage.
 - b. "Who Started the Motion", Spolin (page 67)
- B. Pantomime is a good device to use when introducing stage behavior to the student.
 1. Exercises to define objects by size, weight, shape and space.
 - a. Lifting heavy objects in a group, such as a sofa.
 - b. Emptying and filling a container.
 - c. Having difficulty with a small object (done as a solo).
 - d. "Orientation Game #3", Spolin (page 72)
 2. The student needs to develop a concept of an imaginary location on the stage, and to be selective as to what makes up a room.
 - a. Introduce the student to the basic concept of stage design and floor plans.

The student should be able to pantomime a certain location on stage after the initial introduction of pantomime.

- C. Improvisation is not play writing, but play understanding. When one acts in a play, the time, the place, the situation and the character have been provided for by the playwright. When an actor improvises, s/he must provide these factors. Improvisations begin with some given circumstances:

1. Introduce the elements of who and what.
 - a. Introduction of who - character
 1. working with different ages
 2. working with different occupations
 3. working with different relationships, i.e., husband-wife, doctor-patient, etc.
 - b. Introduction of what - events that occur (situation)
 1. The concept of a character's objective or intention
 - a. "The Jump Exercise," Dezseran (page 45)
2. Basic play elements are introduced when planning a scene with improvisations.
 - a. The story line, with a beginning, middle and end.
 - b. The concept of conflict, which is essential to all drama.
 1. "The Jump Exercise", Dezseran (page 45)
 - c. The concepts of climax, exposition and resolution.
- D. Character Development. Following the initial work in improvisation, the student should be ready to concentrate on constructing a well-developed character. There are several techniques, each helping to develop the senses of observation and imitation. Each student needs to develop a character, starting with the planning of his/her background. This background is going to have an effect on the way the character walks, talks and motivates through life, including the varying degrees of rhythm, habits, mannerisms and physical and mental problems. This is the basis of all character work. The different techniques are:
 1. The Animal Development, Spolin (page 262)
 2. The Music Method, developing a character from a piece of music, Dezseran (page 93)
 3. By an object study, Dezseran (page 102)

Each student should construct a background for the character s/he has created. This background can take the shape of an outline which includes the character's name; age; occupation; goals in life; mental or physical problems that are keeping him/her away from her/his goal; a history of how he became the way s/he is today which includes schooling, friends and enemies, attitudes towards life and others, favorite foods, etc.

After developing a character, work on planning improvisational scenes that are based on the planned character's background and goals in life. Several scenes can be developed to show a progression of the character's life, and can be concluded by a planned death scene of the character.

The scene progression can be constructed in the following way:

1. Interview: Have each student get on stage and play their character while the other students ask questions based upon the character's background.
2. First Scene: Each student plans a scene with another student, each playing their own character in a conflict situation.
3. A Flashback: Each student acts as actor and director to create a scene in which his planned character is much younger and his fellow classmates become characters from his past.
4. Death Scene: Each student plans a scene in which his character has a meaningful death. This is the climax of the activity.

E. Voice work should include work on projection and articulation.

1. Review the vocal mechanism
2. Projection work
3. Articulation and pronunciation work

See Acting, The Creative Process by Hardie Albright (Belmont, California: Wadsworth Publishing Company, Inc., 1974) for exercises on voice.



The main goal of this drama course is to teach analysis skills for use in directing and acting. This is done through four assignments that keep the students rehearsing and performing as they learn the skills of analysis. There is a basic premise that underlies the outline of this course: careful analysis that is heuristic leads to stronger theatrical productions. This course can be repeated by students because they can change focus from directing to acting each time they take the course. Because the concepts are intricate, many students find repeating the course a rewarding experience as they learn more of the subtleties involved in the application of the analysis.

The course outlined uses two main source books. The directing analysis is taken from William A. Gregory's The Director: A Guide to Modern Theater Practice (pp. 54-76). The acting analysis is taken from Charles McGaw's Acting is Believing. (In the course described Acting is Believing is used as the textbook for the students). Before each assignment the teacher must guide the students by focusing on new concepts to be learned. This may be done in any fashion that is compatible with the particular teacher's teaching style. As the students are working on one assignment the teacher can schedule a day between rehearsal days to start new concepts that will be used in the upcoming assignment. This eliminates several continuous lecture days which some students cannot handle. It is also a break from rehearsal and a time to regroup one's thoughts. It is often helpful to stop periodically and rework with the class special concepts they are having difficulty using during their rehearsal periods.

The outline that follows is divided into four parts. First, there are concepts the teacher must introduce to the class before giving the assignment. There are source books listed in this section, but any source book that the teacher is familiar with that covers the same material can obviously be substituted. Second, the student learning objectives will be stated. They are not meant to be rules, but merely guides. Third, there will be a description of the assignment. There are no particular number of class hours assigned to each assignment. Each teacher moves at a somewhat different pace. This course is designed, however, to cover 60 hours. It would be very easy to extend that time period, but difficult to shorten it. Fourth, and finally, there will be a section on evaluation of the assignment. This will list the areas of importance that the assignment was trying to cover. Hopefully the evaluation will not only pinpoint the success and weakness of the students, but where the teacher might also clarify instruction.



I. CHORAL READING

A. Concepts to be introduced by the teacher

1. Choral interpretation skills
 - a. analysis of poetry
 - b. stating a theme
 - c. use of multiple voices in interpretation
2. Writing introductions
3. Creating static stage pictures
4. Review vocal techniques
 - a. rate
 - b. force
 - c. pitch
 - d. quality
 - e. projections
 - f. clarity
5. See Speech In Action by Karl F. Robinson and Charlotte Lee in the bibliography.

B. Student Learning Objectives

1. The student should be able to memorize a short poem.
2. The student should be able to work cooperatively in a group.
3. The student should be able to state a theme for a poem.
4. The student should be able to control the rate, force, quality, projection, and clarity of his or her voice in interpreting a poem.

C. The Assignment

1. The assignment, reading Acting is Believing, is used to get the students actively involved while they are learning new concepts for the next assignment.
2. The students are divided into groups of 5 to 8 to present a poem to the class. This first assignment is done without a student acting as a director. This will stimulate discussion at the end of the assignment as to the importance of a director. The students usually agree that a group leader, a director in this case, is an important part of group work.
3. Assign or let the group choose a short poem for the assignment.
4. Have the group analyze the poem and write a sentence that describes the theme of the poem.

5. Have the group write a sentence that describes the emotional impact they would like to have on their audience.
6. Have the group divide the poem into separate parts that use combinations of single voices, two voices, three voices, and so forth to explore the many possibilities of interpreting the poem to express the author's intent and the desired audience response.
7. Memorize the poem.
8. Write a short introduction.
9. The group must set a static stage picture or arrangement that will enhance the performance of the poem.

D. Evaluation

1. Introduction
 - a. gain contact with the audience
 - b. gain attention of the audience
 - c. reveal the subject
2. Physical arrangement
 - a. interesting
 - b. workable
 - c. creative
3. Interpretation
 - a. was the theme communicated
 - b. was it true to the author's intent
4. Aesthetics
 - a. was the piece interesting to listen to
 - b. did the group use their voices for appropriate emphasis
 - c. did the audience respond to it emotionally
5. Use of voices
 - a. rate
 - b. force
 - c. pitch
 - d. quality
 - e. projection
 - f. clarity

II. Rhythm Pantomime

A. Concepts to be introduced by the teacher

1. Source book The Director: A Guide to Modern Theater Practice, William A. Gregory, pp. 54-76. See the bibliography of this publication.
2. Directing analysis that helps stage a production by stimulating mental pictures of the action of a story.
3. Rhythms communicate information
4. Concepts of blocking, see in Bibliography, Fran Averett Tanner, Basic Drama Projects, Chapter 24.

B. Student Learning Objectives

1. The student should be able to define and use a directorial script analysis method in developing a pantomime.
2. The student should be able to control his or her body to create a character in a pantomime.
3. The student should be able to stage a story that uses a rhythm pattern or several rhythm patterns that aid in communicating a story to an audience through pantomime.

C. The Assignment

1. Performance time for these pantomimes should be about 3 to 5 minutes.
2. Divide the students into groups of 5 to 8 people.
3. Assign or choose a director.
4. The group is to develop a pantomime that uses each member of the group and uses two recognizable rites and has an emotional change.
 - a. Example: Family Dinner could be the first rite. The rite might change to Unexpected Death.
 - b. Example: Teenage Picnic could be the first rite and it could change to Bad Weather.
5. The group should then subdivide the rites into dramatic actions. A dramatic action is what the people are doing within the rite.

- a. Example: Here are some dramatic actions that might be used in the rite of Family Dinner: Setting the Table, Eating, or Clearing the Table.
 - b. The dramatic actions will follow the story line of the pantomime.
6. Each performer chooses or is assigned a role within each dramatic action.
- a. Example: Within the dramatic action of eating you might have Happy Father, Fussy Mother, and Sneaky Son.
 - b. All of these roles would be played by different students in the pantomime.
7. Once the students have tried several ideas they are to come to an agreement as to what their pantomime story is going to be. They are then to outline their pantomime using rites, dramatic actions, and roles. Here is an example outline:

Title: Unhappy Dinner

Rite

Family Dinner

Dramatic Action

Roles:

Setting the table

Student #1:
 busy son
 prankster son
 delighted son
 Student #2:
 busy mother
 confused mother
 happily scolding mother

Eating Dinner

Student #1:
 sneaky son
 Student #2:
 fussy mother
 Student #3:
 happy father

Rite

Unexpected Death

Dramatic Action

Roles:

Eating Dinner

Student #1:
scared son
Student #2:
concerned wife
Student #3:
choking man

Aiding An Accident Victim

Student #1:
crying, helpless boy
Student #2:
quick action wife
crying wife
Student #3:
dying man
dead man

8. The students should accompany the action with rhythmical instruments so the audience can hear the rhythm of the rites and the dramatic actions. This should help the students learn to respond rhythmically to the action with their bodies. Do the instrumentation any way the group can arrange it. The cast may carry the instruments with them, the director may play the instruments off stage, or any combination that will work.

9. Present the pantomimes to the members of the class.

D. Evaluation

1. Title
2. Rites
 - a. observable
 - b. clearly defined
 - c. rhythmical
3. Dramatic actions
 - a. observable
 - b.actable
4. Roles
 - a. observable
 - b. believable

5. The Pantomime
 - a. strong story line
 - b. emotional impact
 - c. emotional change
6. Direction
 - a. use of space needed to stage the rites
 - b. use of focus
 - c. aesthetically pleasing blocking
7. Group Acting
 - a. faces
 - b. limbs
 - c. body
 - d. concentration

III. READER'S THEATRE

A. Concepts to be introduced by the teacher

1. Source books - see bibliography in the publication.
 - a. The Director, William A. Gregory
 - b. Acting is Believing, Charles McGaw
 - c. Speech in Action, Karl F. Robinson and Charlotte Lee
 - d. 28 Scenes for Acting Practice, Elkind
 - e. 30 Scenes for Acting Practice, Elkind
 - f. 32 Scenes for Acting Practice, Elkind
2. Reader's theatre style of production (Speech in Action).
3. Beats, intentions, obstacles, verbal action, subtext (Acting is Believing).
4. Having a clear objective in mind for each rehearsal.

B. Student Learning Objectives

1. For the Directors:
 - a. The student should be able to analyze a scene cutting by using a directorial analysis method. (This example will use W.A. Gregory's Rites, Dramatic Actions, and Roles.)
 - b. The student should be able to outline the analysis. (See example outline in previous assignment, Rhythm Pantomime.)
 - c. The student should be able to speak to the performers in terms of actions that the performers can perform. (Example: the student shouldn't say "You've got to be happy," instead the student might say, "Smile, or jump for joy." The performer can smile and can jump for joy. This way the director can get the desired response from the performer.)

- d. The student should be able to write a sentence that describes his/her strength as a director.
- e. The student should be able to write a sentence that describes his/her weaknesses as a director.

2. For the performers:

- a. The student should be able to write a sentence that describes a vocal attribute in their own voice that they would like to concentrate on improving for this assignment. (Example: I would like to improve my projection.)
- b. The student should be able to analyze a scene cutting by using beats, intentions, and obstacles. (This material is from McGaw's Acting is Believing.)!
- c. The student should be able to state the subtext of each line. (See McGaw)
- d. The student should be able to deliver verbal actions that support the intentions of the character. (See McGaw)

C. The Assignment

- 1. Approximate length of performance 4-5 minutes.
- 2. Divide the students into groups.
- 3. One student should volunteer to be the director or be appointed by the teacher.
- 4. Then the class and the teacher should choose short cuttings. Two character scenes are preferable.
- 5. Because there are two different types of participation in this assignment there are two sets of assigned tasks; one for the directors and one for the performers.

a. Director's Assignment:

- 1) Analyze the cutting using a directing analysis technique. (For this example Gregory's Rites, Dramatic Actions, and Roles will be used.) Prepare a written outline of the analysis.

Rite

Yard Work

Dramatic Action

Locating equipment

Roles:

Student #1:
sad boy
frustrated boy
boy in pain

- 2) Write out a rehearsal plan for the class hours set aside for rehearsing the Reader's Theatre. Include time to work on the following items:
 - a) intentions
 - b) pacing of each rite and dramatic action (rhythm)
 - c) subtext, vocal actions, development of characters vocally
 - d) help the performers hear and use vocal variety of rate, force, pitch and quality
 - e) help the performers develop facial expressions to match what their voices are doing
 - f) polish the cutting for presentation to the class
- 3) Use the rites and dramatic actions to direct the various parts of the cutting. These should help the director control the rhythms of the cutting.
- 4) During the rehearsal periods speak to the performers in concrete terms of intention, obstacles, vocal action, subtext, rate, force, pitch and quality.
- 5) Objectively evaluate your production in terms of what worked and what did not work.
- 6) Identify one strong area and one weak area of your directing.
- b. Performer's Assignment:
 - *1) Define and write out in a sentence a major vocal problem you want to try to conquer.
 - *2) Analyze your part of the scene cutting by using beats. Outline these beats by using intentions and obstacles. (See McGaw). Memorize the intentions and obstacles for each set of lines and use them to develop your character.
 - 3) Analyze and be able to state the subtext for your lines. (McGaw)
 - 4) Memorize your lines and your cues.
 - 5) Develop a believable vocal and facial character.
 - 6) Rehearse diligently.
 - 7) Make use of your rate, force, pitch and quality in rehearsing and performing your cutting.
 - 8) Learn to deliver verbal actions that support your intentions and communicate the intent of the author.
 - 9) Work cooperatively and creatively during your rehearsal periods.

* The numbers with this symbol are the written parts of this assignment.

D. Evaluation

1. The Director:

- a. The director's work was evident in enhancing variety and interpretation in the performers use of rate, force, pitch and quality.

- b. The director's skill in analysis was evident in the use of rites, dramatic actions, and roles that developed appropriate rhythms.
 - c. The director's work aided in the communication of the author's intent in relationship to the lines used in this cutting.
- 2. The performer:
 - a. Demonstrated control and use of rate, force, pitch, quality, concentration, facial expressions, and reader's theatre style of production.
 - b. Demonstrated the use of analytical skill to enhance the performance: subtext was clear, verbal actions developed tension through the use of intentions and obstacles, and stimulated belief in the character for the audience.

IV. DIRECTING AND ACTING SCENES

A. Concepts to be introduced by the teacher

- 1. Source books
 - a. McGaw, Acting is Believing
 - b. Gregory, The Director
 - c. All information previously covered in the course
- 2. Defining the theme of the play
- 3. Planning for production details, floor plan, lights, costumes, and properties
- 4. Organizing rehearsal sections, which part to work on and what to concentrate on as you plan for performance
- 5. Review blocking techniques (Tanner, Hodge; Gregory)
- 6. How to organize a production script that shows the blocking (see Hodge in Bibliography)
- 7. Review the use of action verbs in talking to performers and directors (Hodge, Gregory, McGaw)
- 8. Score of Action (McGaw)

B. Student Learning Objectives

- 1. The student should be able to analyze and direct a scene cutting that can be presented to the class.
- 2. The student should be able to analyze and perform a character in a scene cutting to present to the class.

C. The Assignment

1. Approximate length of the performance should be 7 to 10 minutes.
2. The class is again divided into groups with one student assuming the role of the director. The groups should be small. A scene cutting with three characters is adequate.
3. The students are to bring all of their learning together to complete this final assignment.
4. a. Directors' Goals and Responsibilities
 - 1) State the theme for the cutting
 - 2) Divide the cutting into rites, dramatic actions and roles
 - 3) Plan and use a rehearsal schedule
 - 4) Control the tone of each rehearsal
 - 5) Direct the performers use of voice and body
 - 6) Block the cutting using rites, dramatic actions, and roles
 - 7) Lead the cast to a finished production
 - 8) Speak to the performers and the teacher in concrete stage terms of action
 - *9) Keep and use a rehearsal notebook

b. Performers' Goals and Responsibilities

The performer should be able to:

- 1) State the subtext of any line when asked to do so
- 2) Memorize all blocking (and changes) and lines
- 3) Memorize and state your intention and obstacle when asked to do so
- 4) Work cooperatively at each rehearsal
- 5) Devote his/her entire attention to the cutting during rehearsals
- 6) Create a character by using the acting techniques taught in this class (In this example that would mean the work from Acting is Believing)
- 7) Perform the part as it was rehearsed

- 8) Effectively use his/her voice and body to communicate the intentions and obstacles and the director's instructions
- 9) Objectively evaluate his/her work
- 10) Evaluate the work of the group
- 11) Speak to the director, teacher, and classmates in concrete acting and directing terms
- 12) Provide an adequate stylized costume
- *13) Keep and use a rehearsal notebook
 - a) List what other characters say about your character
 - b) List what your character says about himself/herself
 - c) list what the author says about your character
 - d) State the motivating desire for your character
 - e) Outline your characters
 - (1) physical traits
 - (2) personality traits
 - (3) mental traits
 - (4) cultural status
 - (5) environmental conditions
 - f) Write a score of actions for your character
 - g) Opposite your score of actions write your intentions and obstacles
 - h) List your strong points in acting
 - i) List your weak points in acting
 - j) List new ideas and questions that you encounter while you rehearse.

* Denotes written parts of this assignment for directors and performers.

D. Evaluation

1. The director

a. Blocking

- 1) carried out plot
- 2) communicated character
- 3) communicated character relationships
- 4) suggested normal daily living
- 5) audience saw and heard important items
- 6) created a center of interest
- 7) used a variety of body positions where appropriate--open, closed, stand, sit, lying, erect, slouched
- 8) use of acting area
- 9) use of levels (vertical acting space)
- 10) eye focus, direct and/or counter focus
- 11) contrast (one person different from others, or contrasts for effect)

b. Artistic use of movement

- 1) direction
- 2) speed
- 3) timing (action after, during, or before the lines)
- 4) strength

c. Floor plan-was it workable

d. Rites, dramatic actions and roles, used to communicate the scene

- 1) rhythm
- 2) rites
- 3) dramatic actions
- 4) roles

2. The performer

a. Physical characterization

- 1) facial expressions
- 2) visibility
- 3) walk
- 4) gestures
- 5) believability
- 6) variety in movement
 - a) strength
 - b) speed
- 7) eye focus

b. Vocal aspects of character

- 1) rate
- 2) force
- 3) pitch
- 4) quality
- 5) believability
- 6) projection
- 7) clarity

c. Mental aspects of acting

- 1) lines memorized
- 2) understandable verbal actions
- 3) concentration
- 4) motivated intentions
- 5) tension built by using obstacles
- 6) conveyed subtext

DRAMA III

111

Overview of the Course

Drama I and Drama II are prerequisites for this course. The course is designed to allow serious drama students to explore a wide variety of dramatic activities, both academic and production. Whereas the Drama I and Drama II courses are tightly structured courses from the first day, this course is open-ended until choices have been discussed. The students and the teacher discuss the possibilities for the class during the first week. Then, specific commitments are made, evaluation tools selected, and a schedule is written for the remaining weeks of the course.

This is an excellent course for students who have an exceptional interest of their own in the theatre. It is also an opportunity for the teacher to share his/her special talents. Students should be allowed to repeat this course because the content will vary each time it is taught.

In this particular course, students are responsible for directing the productions. They must use the directing skills learned in Drama II. (The course described here is not used for the production of school plays such as the ones directed by the teacher after school for a paying public.) The teacher of this course serves as a reference person and advisor for all the class work. Once the schedule is set, the teacher must also be the task-master that keeps the students aware of their deadlines and responsibilities.

Before moving to the details of the course, here are some words of caution. There must be limits. This course is designed for 60 hours of class time. Limit each person's activities to two production choices. In some cases where academic subjects become a major part of the course, one production choice is sufficient. Limit the choices of the entire class to two types of activities. This sometimes causes the students frustration, but they will appreciate the limits later in the course. Despite the limits set, the work occasionally becomes frustrating for both the students and the teacher. Do not panic. Stick with the choices made. Before making any decisions talk with the class as a whole. Get their honest reactions to problems that seem to exist. Many times they can come up with solutions because they are closer to the problems. Finally, even though this is a student-oriented class structure do not feel you, as the teacher, cannot make some authoritarian choices. For example, you may have to set a deadline to have scripts or lines memorized. Most student directors prefer that the teacher take some of this responsibility.

In the course described, the teacher requires between five and eight play reading reports to be turned in on specific dates. The students first react with a few groans, but they are happy once they have read the plays and have expanded their dramatic literature background. If your style is such that you would fear an open discussion on class work, feel free to use the ideas here and set up your own course to present to the students when they arrive for class. In time you may feel differently and more comfortable.

Source books for Drama III

There is no specific textbook, nor are there specific source books. In a real sense all theatre books are potential source books for this course. See the bibliography in this publication and look for specific topic areas that relate to what the teacher and the students have decided to cover. There are several collections of one-act plays listed in the bibliography. Other books may be found in the high school, college or public libraries, or in play catalogs.

General Course Requirements (Written as Student Learning Objectives)

The student is able to:

- analyze a play from a directors or performers point of view.
- read six full-length plays.
- write six play-reading reports.
- help plan for the course of study.
- write a sentence that describes one acting or directing goal to improve during this course. (One for each assignment chosen.)
- evaluate his/her rehearsal and performance.
- perform before an audience other than the members of this course.

List of Possible Assignments for Drama III

There are four categories of assignments for this course: production, academic, technical and combination. There are no rules to follow in the selection of assignments, but see the words of caution earlier in the Overview of the Course. Generally the length of performance time for the larger group tasks, such as a one-act play, should be limited to approximately 30 minutes. Another general rule to follow in planning is to allow at least one hour of preparation time for every minute of production time. So, a thirty minute one-act should have thirty hours of class time for rehearsal. (This is double the amount of time for production of after school plays. The students need the extra time to work through their learning process as they develop their work.)

In choosing the cuttings, one-acts, thematics and other group production selections, keep in mind the number of people that must be involved. This is a difficult process in setting up this course. The number of male and female roles must match the make up of the class. There are two things that ease this problem. One is the thematic production because the casting can be flexible. The second aid is to make the students have second choices for plays they want to direct. It is also helpful if the students in the class do not make up their minds that they can or will do only one particular type of show.

The directors are usually chosen first, then the productions, then the casts. Casting should be done impartially. This must be instilled in the directors very early. They will all want the same "best" performers in their cast. However, the purpose of the class is for learning about directors can cast with the teacher acting as a monitor to make sure each student has a role. The teacher and the class may want to hold short try-outs with students reading for the parts. Maybe a short audition could be arranged. One other helpful hint in casting is to have the students list at least two productions in which they would like to participate.

Finally, before rehearsals begin in class, do two things. First, make certain that the directors have their written analysis of the show complete and have their floor plan drawn. Second, remind the entire class that they must be willing to trust their student directors if they want the shows to have a chance for success. Let the performers know that these directors are learning their craft and need support just as performers need support as they are developing their characters. Reminders of this are usually needed throughout the course. Written preparation for assignments seems to help the students understand and complete their work more easily. Following are the written work assignments for the directors and the performers for Drama III. These are shortened versions of the directing and acting assignments for Drama II. The students are encouraged to go beyond these minimal written requirements and most often they do.

DIRECTOR'S WRITTEN WORK

Due date for written work is _____ at the beginning of the period.

The work is to be neat. 5 pts.

The work is to be in ink. 5 pts.

1. State the theme of the play. Use complete sentences. 10 pts.
2. Define the style of the production:
 - a. Representational or presentational.
 - b. What do you want your audience to see: mood, metaphors, and descriptive adjectives. Write this in sentence form.
 - c. Tell how you will create your form: costumes, vocally, physically.
3. Outline the Rites, Dramatic Actions and Roles. 35 pts.
 - I. Rite
 - A. Dramatic Action
 1. character
 - a. role
 - b. role
 2. character
 - a. role
 - b. role
4. State one goal you want to work on as a director this quarter. Tell how you expect to accomplish this goal. Use complete sentences. 5 pts.

PERFORMER'S WRITTEN WORK

Due date for written work is _____ at the beginning of the period.

The work is to be neat. 5 pts.

The work is to be in ink. 5 pts.

This work is to be completed for any activity or activities you undertake this quarter.

1. Write the character's motivating desire. Relate this desire to the theme of the work. Is it complimentary, or antagonistic to the theme? Use complete sentences. Make sure you state the theme clearly. 10 pts.
2. State an acting or performance goal (one) that you want to work on this quarter. Use a complete sentence. Explain the steps you expect to take to accomplish this goal. 5 pts.
3. Write your intentions, and obstacles in your script, on an outline of your performance. 5 pts.
4. On another piece of paper write your intentions and obstacles in ink to be turned in to the teacher. 25 pts.
5. List what you will wear. Describe it in color and style. 5 pts.

Total 60 _____

Production Assignments

1. One-act plays
2. Improvisations that are worked into production state
3. Reader's theatre productions
4. Choral interpretations
5. Dance
6. Creative movement to music, poems, or improvised rhythms
7. Puppet theatre productions
8. Childrens' Theatre Productions
9. Thematic presentation of an idea (death, marriage, childhood, dreams, etc.) these usually include
 - a. pantomime
 - b. dance
 - c. at least one song
 - d. poems
 1. by an individual
 2. choral interpretation
 3. read as it is played out by actors
 4. read as it is danced out rhythmically
 5. let your imagination go
 - e. cuttings from one-act plays or full length plays
 - f. monologues
 - g. improvisation
10. Audition pieces
 - a. two-minute comic
 1. classical
 2. modern
 - b. two minutes dramatic (contrasting with selection a.)
 1. classical
 2. modern
11. Pantomimes
 - a. group
 - b. individual
12. Radio drama
13. Video tape television productions
(allow extra time for working with the technical equipment)
14. Play cuttings

Academic Assignments

These assignments can be individual or group assignments. Much of the work can be done as homework for the student. The teacher should help the student(s) outline and plan a course of study to follow through to some type of final product; e.g., a paper, or presentation to the class. Make sure the assignment is well organized, has an agreed upon end product and is within the ability of the student. There must be some class time allowed for the teacher to check on and guide the student in this work. Limiting the scope of the assignment seems to improve the quality of the work.

1. Study a particular era of theatre history and write a report.
2. Study dramatic theory and criticism. Write a report comparing two authors, or two plays by the same author.
3. Study a particular genre and write a report that demonstrates why a particular play is representative of that genre, i.e., comedy, tragedy, expressionism, neoclassicism, romanticism, naturalism, absurdism.
4. Dramatic literature. Study and read three plays of a particular author. Study and read three well-known plays of a particular time period. Write a paper comparing the plays to the time period in which they were written.
5. If the students are not ready to handle these projects independently the teacher could offer to lecture once a week on a particular topic, or several related theatre topics. The students then could choose to take a test on the material, or write a paper on a particular lecture topic of interest.
6. Study a particular person or idea that is important to the theatre; i.e., an actor, director, designer, types of stages, or the development of musical comedies.

Notes: Be sure to allow class time for the teacher to work with the students and for the students to work on their projects.

Technical Assignments

These are very similar to the academic assignments but allow students to explore fields of the theatre that are important parts of production that haven't been studied by the class. These can be individual, group, or whole class projects.

1. Study a specific area of make-up and do a demonstration for the class.
 - a. old age
 - b. scars
 - c. beards
2. Study a particular period of clothing and design the costumes for a play that would fall in that time period.
3. Study lighting design and design the lights for a particular show.
4. Study set design and design and build a scale model of your set for a particular play.

5. Study two directing analysis methods and write a report describing their similarities and differences.
6. Study two acting analysis techniques and write a report describing their similarities and differences. Or, act one monologue trying to employ the two different techniques and compare the results.
7. Study theatre management and set up a publicity package for a particular play.

Combination Assignments

These assignments are usually done with the class as a whole and seem a good way of focusing attention on particular subjects. Study one author, play, genre, time period and perform one-acts or cuttings from the particular selection. Here are some examples:

1. Tragedy
 - a. study the genre
 - b. study the time periods when this was most popular
 - c. study the acting style
 - d. direct and act only tragic cuttings or one-acts that are classified in this genre
 - e. compare and contrast the genre as it develops through history
2. Eugene O'Neill
 - a. study his life
 - b. read three or more of his plays
 - c. study theatre history during his life
 - d. direct and act only play cuttings and one-acts written by O'Neill
 - e. try to compare the work, the times, and the man to see if there are any connecting themes

Organizing the Class Schedule

There are two basic methods of working out a schedule for this type of course. One, separate the work into units and stay with the unit until the class has completed the project; then, go to the second unit. Two, alternate between the two chosen class activities. Both methods work, and both have their unique problems. The first is monotonous and the second seems confusing. In either case, make sure to plan time for evaluation and performances. As the planning for the course is coming to a close and decisions have been made, number the hours that are left in the course. Estimate how much time is to be given to the major production pieces ("A" Unit Activities). The secondary choices, ("B" Unit Activities), are evaluation, performance, clean-up, technical run throughs, a day or two just to refocus or to make up for an unexpected assembly. Write out a calendar for the students to follow.

Example Schedule:

Week Five:

Monday-A Units
Tuesday-A Units
Wednesday-B Units
Thursday-A Units
Friday-A Units, memorization due

Week Nine:

Monday-B Units
Tuesday-Evaluate B Units
Wednesday-A Units
Thursday-A Units
Friday-Evaluate A Units

During the class periods, go from group to group to oversee their work and help them over some of the difficult points. Let it be known that if a group really needs your help they should let you know. Usually it is good to get the class together at the end of the hour to give general comments about the work that was done that day.

It is helpful to have a large space for this type of course. A large theatre or a large cafeteria is extremely helpful. The groups need space where they can work without bothering other students or classes.

Audiences for Drama III Productions

In Drama I and Drama II the students are performing for other students in that class. In Drama III the students need to begin to add another element to the learning of their art: the audience. An audience helps complete the art form. Following is a list of groups that the Drama III class might use for an audience.

1. Other high school classes
 - a. English
 - b. Foreign language
 - c. Pre-vocational adjustment classes
 - d. Invited friends of the performers
2. An arts festival held at the high school
3. Parents of the students in the class
4. Grade schools
5. Hospitals
6. Churches
7. Civic groups
8. Other drama groups
9. Washington Association of Theatre Artists Festival
10. Middle schools
11. Pre-schools
12. Senior citizens

When possible, do the performances during the normal class hour. This avoids many problems. If outside dates or times are scheduled, check with the class members ahead of time and give them plenty of advance notice. It seems unwise to make outside performances part of the course grade and can lead to complications that are unnecessary. Save time in the schedule to discuss the performances after they have been viewed by an audience. It is a very useful learning situation.

If you perform to school audiences, it is a good opportunity to instruct students in how to behave when watching live theatre. Discussing the differences between watching movies and television as opposed to theatre seems to help improve audience behavior.

Evaluation

Because this course varies in structure, it would be difficult to give all the examples of evaluation techniques, but generally try to match the evaluations to the concepts the course is trying to teach. It is important to begin to get the student involved in his/her own evaluation. Students sometimes will balk at self-evaluation, but is an important learning device. In a course like this one, it is also important to stress process. Written and performance work seem to be evaluated more easily, but process is important to students who are still learning their craft. Following are evaluation sheets that can be used to score work from this course. Similar forms can be used on a more simplified level for Drama I and Drama II.



ASSIGNMENT DUE DATES AND
COURSE EVALUATION PROCEDURES

(Approximate points are in brackets)

1. Play Reading Reports: March 26 ____, April 2 ____, April 9 ____,
April 23 ____, April 30 ____ Total PLR ____ (200)

2. Written analysis for performance work. See assignment sheets:

One-Acts due April 8 at the beginning of the period.
Thematics due April 22 at the beginning of the period.
(These are the only dates this work will be
accepted for credit.)

Total ____ (60)

3. Memorization of lines and intention verbs:

One-Acts due April 3.
Thematics due April 10.

Total Verbs ____ (50)
Total Lines ____ (100)

Directors report in this fashion: Student Name: #correct/# of lines=%
(Intention Verbs) # verbs correct/# of verbs=%

Directors will get the average grade of your total performance group.

4. Midterm (rehearsal) evaluation by your group:
Due April 23/24. (process & performance) Total ____ (100)

5. Self-Evaluation at Midterm: Due as you enter class on
April 24. (process & growth) Total ____ (100)

6. Final evaluation of group work by teacher Total ____ (100)

May 15 #1 Play
May 18 #2 Play
May 19 #3 Thematic
May 19 #4 Thematic

Each member of the group will receive the same grade.
The Washington Association of Theatre Artists
Festival Evaluation Sheets will be used for grading.

7. Final self evaluation: Due as you enter class on
May 26. (process & growth) Total ____ (100)

8. Final evaluation by your group: Due May 26. Total ____ (100)

Grand Total ____ (910)

GROUP EVALUATION

Title _____

Names, First _____ Director _____

10 POINTS FOR EACH OF THESE:

PROCESS

1. Use of Rehearsal Time
2. Accomplished Goal
(describe goal)
3. Cooperation
4. Analysis Stimulates Work
5. Use of Communication Skills
6. Dramatic Imagination

PRODUCTION

1. Use of Body (Basic Control)
2. Use of Voice (Basic Control)
3. Communication of Author's
Intent
4. Objectives Clearly Played
(Intentional, performers;
Rites, D.A. for Directors)

Total

Names, Last _____

Due Dates

April 23/24 Midterm //
May 26 Final //

Date _____

Title _____

Name _____

10 POINTS FOR EACH OF THESE:

PROCESS

	Mid-Term	Final
1. Use of Rehearsal time	_____	_____
2. Accomplished Goal (describe goal)	_____	_____
3. Cooperation	_____	_____
4. Analysis Stimulates work	_____	_____
5. Use of Communication Skills	_____	_____
6. Dramatic Imagination	_____	_____

PRODUCTION

1. Use of Body (Basic Control)	_____
2. Use of Voice (Basic Control)	_____
3. Communication of Author's Intent	_____
4. Objectives Clearly Played (Intentional, performers; Rites, D.A. for Directors)	_____

Total _____

Due Dates

April 24 / /
May 26 / /

Date _____

To: All Students

Each of you will be required to read four full length plays and one one-act play this term. These are to be plays that you have never read before and are not assigned by any other teacher. The goal is to increase your dramatic literature background so you will be better equipped to choose monologues and cuttings in future classes. It should also be a way to prepare you to meet your post high school years with more knowledge of dramatic literature.

The following are due dates for each play report. THESE ARE THE ONLY DATES THAT THE PLAY REPORTS WILL BE ACCEPTED. IF THE REPORTS ARE NOT TURNED IN ON THESE DATES THE GRADE WILL BE ENTERED AS A "O": #1 March 26; #2 April 2; #3 April 9; #4 April 23; #5 April 30.

To complete the report use your own paper, write neatly in ink and number each line by the appropriate number found below. Do not leave any line blank. Label answers for # 3-20 so I do not get confused when I read them:

	Point Value
1. Your name	0
2. Due Date	0
3. Name of the play (Full-length plays are underlined. One-acts are underlined if they are published in a book by themselves and are placed in quotation marks if they are in a bound book of one-acts.)	2
4. Author	1
5. Date written, or 1st published.....	1
6. Number of Acts.....	1
7. Number of Sets (Identify # of interior, exterior, or if it is a unit set).....	1
8. Time period of the play (i.e., 1950, covers three days).....	1
9. Number of females.....	1
10. Number of males.....	1
11. Dramatic genre.....	1
12. State the theme of the play (use complete sentences.).....	3
13. Write the motivating desire of the protagonist. (Use a sentence with an action verb.) Explain how this supports or modifies the theme.....	3
14. Write the motivating desire of the antagonist. Explain how this supports, rejects or modifies the theme.....	3
15. List a monologue	
a. character's name.....	1
b. subject of monologue.....	1
c. page number.....	1
d. length in minutes and seconds.....	1
16. List a two character cutting with a conflict	
a. characters' names.....	1
b. page numbers.....	1
c. length in minutes and seconds.....	1
d. first line of the cutting.....	1
17. Describe the 1st rite.....	1
18. Describe the 1st dramatic action.....	1
19. Describe the 1st role played by the first character with a line.....	1
20. Personal comments. Did you enjoy the play? Did it relate to you? (Use complete sentences).....	2

Neatness 3

Ink 2

Format 3

TOTAL POSSIBLE 40

WASHINGTON ASSOCIATION OF THEATRE ARTISTS

STATE HIGH SCHOOL THEATRE FESTIVAL

EVALUATION FORM

Circle one: ONE-ACT PLAY CUTTING MUSICAL CUTTING
 SCHOOL _____
 TITLE OF ENTRY _____
 AUTHOR _____ DATE _____ TIME _____
 DIRECTOR'S NAME _____
 Student _____ Faculty _____

Acting (Evaluation of Ensemble)

	Poor			Average			Outstanding			
	1	2	3	4	5	6	7	8	9	10
1. Objective(s) played.....										
2. Point of Concentration appropriate to character/situation.....	1	2	3	4	5	6	7	8	9	10
3. Use of dramatic imagination.....	1	2	3	4	5	6	7	8	9	10
4. Physical characterization.....	1	2	3	4	5	6	7	8	9	10
5. Emotional/psychological control and size.....	1	2	3	4	5	6	7	8	9	10
6. Speech:										
A. Mechanics (articulation/projection).....	1			2		3		4		5
B. Ability to express sense of truth through voice.....	1			2		3		4		5

ACTING SCORE ONLY.....

PRODUCTION

1. Choice of play:										
A. Students can respond to the material they are working with.....	1	2	3	4	5	6	7	8	9	10
B. Students abilities are stretched and challenged.....	1	2	3	4	5	6	7	8	9	10
2. Casting.....	1	2	3	4	5	6	7	8	9	10
3. Blocking/Stage Business.....	1	2	3	4	5	6	7	8	9	10
4. Timing/Rhythm/Pacing.....	1	2	3	4	5	6	7	8	9	10
5. Costuming/Make-up.....	1	2	3	4	5					

PRODUCTION SCORE ONLY.....

FINAL SCORE: (Acting plus production).....

Written comments on reverse.....126

115

Director: _____

JUDGE: _____

Students in a technical theatre class will work on the following objective:

1. To develop an appreciation of the arts of scenic lighting, costume and makeup design, and some of their basic skills.

The technical theatre class may be taught in correlation with the actual production of a play, or it may be expanded to become the basis of a course in stagecraft. The emphasis is to be on student-oriented activities, with the teacher's main goal to encourage them to develop their own skills and creative talents.

If the teacher needs supplemental texts, the following books are available:

1. For basic stock scenery construction: Stock Scenery Construction by Bill Raoul (Missoula, Montana: Department of Drama/Dance, University of Montana).
2. A basic stagecraft terminology book: Theatre Backstage from A to Z by Warren C. Lounsbury (Seattle: U. of W. Press).
3. For stage lighting: A Syllabus of Stage Lighting by Stanley McCandless (New Haven: Drama Book Specialists, 1964).
4. For costuming: Stage Costume Handbook by Bernice Prisk and Historic Costume for the Stage by Lucy Barton (Boston: Walter H. Baker Company, 1963).
5. For stage makeup: Stage Makeup by Richard Corson.

TECHNICAL THEATRE COURSE OUTLINE

I. Introduction to the Stage

A. Becoming familiar with the theatre facilities

1. Tour the theatre plant and recognize the basic theatre equipment. For example, you should be able to point out such items as the proscenium arch, apron, teasers, tormentors, sound and light booth, etc.
2. Make a ground plan of the stage and show the location of the physical exits and entrances and the light booth.

B. Stock scenery construction and handling

1. Investigate the basic building materials and theatrical hardware used in building scenery.
 - a. See Stock Scenery Construction by Bill Raoul for building scenery.
2. Basic flat construction. All plain flats should be drawn to scale on graph paper, listing the materials which will be needed, then work on the steps in building a flat.
 - a. See Theatre Backstage from A to Z by Warren C. Lounsbury.

3. Platforms should be constructed so they can be stored and reused.
 - a. Stock Scenery Construction by Bill Raoul has the basic design concept.
4. Visit the scene shop of a local theatre to see how scenery is stored.

II. Lighting Design Overview

- A. See Backstage From A to Z by Warren C. Lounsbury to learn the names of the following lighting instruments: fresnels, pars, scoops, lekos, and ellipsoidal spotlight.
 1. Set up the various lighting instruments and show what they are used for.
- B. If a class in electricity or electronics is being taught in the school, invite the instructor or a student from the class to explain some of the principles of electricity.
- C. Discuss how light can be controlled.
 1. Demonstrate the light board and patch panel and show how light color affects colors on stage.
- D. Discuss the basic area lighting concept (see Warren C. Lounsbury's book, Theatre Backstage from A to Z on lighting the proscenium stage under the McCandless theory).

III. Costume Design

- A. Examine the different styles of the major time periods.
 1. With other members of the class, model costumes from different historical periods. Draw conclusions about the types of people who wore these costumes.
- B. Choose a play and complete the following project:
 1. Establish the setting in time.
 2. Establish the setting in place according to each act in the play.
 3. List the cast of characters and write a one sentence description of each as to personality and physical appearance.
 4. Make a costume chart for the play showing the costume changes and what colors each character is to wear.
 5. Sketch at least four costume plates to show how you would design the costumes for the play. Include fabric swatches.

IV. Stage Makeup

- A. Equipment is discussed in Richard Corson's book, Stage Makeup. Use this as your resource if possible because its illustrations are invaluable.
 1. Brushes
 2. Foundations
 3. Highlights and shadows
- B. Makeup Styles
 1. Work first on the design of an old age makeup
 - a. Design the makeup on paper first
 - b. Concentrate on the modeling of highlights and shadows
 - c. Model the makeup on stage under lights for the class
 - d. Bring out the features that emphasize what you want your character to show
 2. Middle age makeup
 3. Natural makeup
- C. Choose a character from a play and design the makeup for him/her on paper. Then, show the makeup to the class on stage under lights.



Appendix



PERSONNEL FOR DRAMA PROGRAM

Because drama is both an academic discipline and a performing art, specialists in the theatre arts are essential in secondary schools.

At least two qualified staff members are recommended for each school:

1. A TEACHER-DIRECTOR with a drama major
 - teach subject matter
 - teach basic skills
 - direct dramatic productions
 - coordinate supporting personnel (designer-technician, music instructor, dance instructor)
2. Those teacher-directors and design-technicians already on secondary school staffs who lack the above qualifications should be encouraged to obtain further training in subject matter and in production techniques through college and university courses, summer workshops, and inservice training projects.

Each school district that contains several secondary schools should employ two specialists to supervise and coordinate the drama programs:

1. A SUPERVISOR OF DRAMA
 - oversee instruction and curriculum in drama
 - advise administrators concerning employment and assignment of teacher-directors
 - coordinate the selection and distribution of texts, classroom materials, and audio-visual teaching aids
 - coordinate production schedules throughout the district
 - coordinate in-service training projects
2. A SUPERVISOR OF TECHNICAL THEATRE
 - oversee construction and/or improvement of educational housing for the performing arts
3. A SUPERVISOR OF TECHNICAL THEATRE who will
 - oversee construction and/or improvement of educational housing for the performing arts
 - advise administrators concerning the employment and assignment of designer-technicians
 - coordinate the purchasing and distribution of theatrical equipment
 - coordinate the storage and distribution of reusable theatrical materials: sets, props, furniture, costumes
 - assist the drama supervisor with the inservice training projects
 - schedule the use of the theatre

THE PHYSICAL PLANT AND NECESSARY EQUIPMENT

A prime obstacle to an optimum drama program in many secondary schools is inadequate space and equipment for drama and play production. Because the precise requirements of a drama program have not been clearly understood, the allotted space and budget have often been misdirected. The problem of space is not one of amount, but rather of kind. The drama program requires a unique space. Only when the characteristics of this space are recognized and understood can an efficient and workable laboratory for drama be created. Two facilities must be provided: 1) a drama teaching station and laboratory, and 2) a theatre or auditorium.

1. Drama teaching station and laboratory
 - large room with movable furniture which affords a rehearsal space equivalent to that of the stage and which can accommodate a small audience for laboratory productions
 - smaller rehearsal rooms for acting exercises and small scenes
2. Theatre or auditorium (facility designed for presentation of plays, separate from that designed for symphony concerts, musicals, assemblies, motion pictures.)
 - audience area - raked floor, capacity 200-700 seats
 - stage area - opening 35', depth 35', offstage area an equal number of square feet
 - Equipment-
 - switch board
 - lighting instruments
 - sound system (amplifier, speakers, mikes, turntable, tape deck)
 - video tape recorder

In addition to these, the following service areas must be available for both facilities:

1. Shop - storage areas

- scene shop - scene dock - tool crib - construction area - plant storage cabinets - stagecraft tools - painting equipment	- storage space - furniture - costumes - properties - set pieces - draperies, drops, cycs
--	--
2. Resource center
 - books (plays, theatre history, biography, and technology)
 - recordings (plays, dialects, poetry)
 - visuals (slides, prints, models)

EXAMPLES OF COURSE CONTENT FOR DRAMA CLASSES IN SECONDARY SCHOOLS

BEGINNING DRAMA

Beginning Acting

- pantomime
- vocal and speech improvement
- character development
- classroom scenes

Dramatic Literature

- play reading
- play analysis
- famous playwrights
- great plays

Theatre History Survey

- major periods
- physical theatre
- plays
- people
- relationship to society

MODERN DRAMA

(1890 - Present)

Playwrights

- biography
- philosophy
- style

Play Analysis

- plot
- theme
- form

Relationship to Time and Place

Theatre Group Movements

ADVANCED ACTING

Voice and Speech Development

Pantomime

Improvisation

Characterization

Acting Techniques

Stage Conventions

One-act Plays

Dramatic Literature

Make-up

PLAY PRODUCTION

Auditions and Casting

Rehearsal and

Performance of Plays

Concert Readings

Programs

THE MASS MEDIA

History of Radio and Television

- as technology
- as industry
- as forces in modern society

Radio and Television Production

- writing
- acting
- producing
- aesthetics

History of Cinema

- as technology
- as industry
- as a force in modern society

Film Production

- writing
- acting
- directing
- aesthetics

SAMPLE THEATRICAL SEASONS FOR SECONDARY SCHOOLS

Minimum of two major productions
each year during each student's
high school experience in

JUNIOR HIGH SCHOOL (3 years)

1.	The Miracle Worker	-Gibson	-early 20th century	-drama
2.	Alice in Wonderland	-Le Gallienne	-19th century	-fantasy
3.	The Diary of Anne Frank	-Goodrich and Hackett	-modern	-drama
4.	The Doctor in Spite of Himself	-Moliere	-17th century	-farce
5.	Our Town	-Wilder	-early 20th century	-drama
6.	Twelfth Night	-Shakespeare	-Elizabethan	-Comedy

SENIOR HIGH SCHOOL (3 years)

1.	The Importance of Being Earnest	-Wilde	-19th century	-comedy
2.	Medea	-Jerrfers	-Greek	-tragedy
3.	Look Homeward Angel	-Frings	-early 20th century	-drama
4.	The Madwoman of Chaillot	-Giraudoux	-modern	-comedy
5.	The Glass Menagerie	-Williams	-modern	-tragedy
6.	Hamlet	-Shakespeare	-Elizabethan	-tragedy

HIGH SCHOOL (4 years)

1.	Pygmalion	-Shaw	-1912	-comedy
2.	Oedipus Rex	-Sohocles	-Greek	-tragedy
3.	Born Yesterday	-Kanin	-modern	-comedy
4.	Rhinoceros	-Ionesco	-modern	-comedy
5.	The Crucible	-Miller	-17th century	-tragedy
6.	She Stoops to Conquer	-Goldsmith	18th century	-comedy
7.	The Skin of Our Teeth	-Wilder	-modern	-comedy
8.	Romeo and Juliet	-Shakespeare	-Elizabethan	-tragedy

SAMPLE REHEARSAL SCHEDULE

TO: Students, Faculty, Parents
 FROM: Directors
 APPROVED: Principal
 SUBJECT: REHEARSAL AND PRODUCTION SCHEDULE
 FOR MEDEA

DATE	TIME	ACTS	PURPOSE	CAST	CREW	PRODUCTION NOTES
M:4-15	2:15-5:00	I	Blocking	I		design costumes
T:4-16	2:15-5:30	II	Blocking	II		setting, posters
W:4-17	2:15-5:30	I	memorized	I		and mailers
T:4-18	2:15-5:30	II	memorized	II		order costumes
F:4-19	2:15-5:30	all	run through	all		fabrics
M:4-22	2:15-3:10	all	vocal exer-			assign publicity
			cises	all		crew
T:4-23	2:15-5:00	I	polish	I		assign crews;
W:4-24	2:15-5:00	II	polish	II		sound, stage props,
T:4-25	2:15-5:30	all	run through	all		costume, make-up
F:4-26	2:15-5:30	all	vocal exer-			crews see show
			cises and	all		order tickets and
			run through			publicity materials
M:4-29	2:15-4:30	all	vocal exer-	all		plan light plot
			cises			order light equip-
T:4-30	2:15-5:00	all	mood and	all		ment and construc-
			pace			tion materials
W:5-1	2:15-5:00	I	character-	I		complete costumes
			ization			for principal char-
T:5-2	2:15-5:00	II	character-	II		acters
			ization			make program copy
F:5-3	2:15-5:30	all	publicity	all		tape music back-
			photos			ground
			and run			publicity: begin
			through			speeches to clubs,
M:5-6	2:15-3:10	all	vocal exer-			distribute posters,
			cises			contact newspapers
T:5-7	2:15-5:00	all	chorus work	all		begin construction
W:5-8	2:15-5:00	all	tempo and	all	sound	of set
			music			prepare and send
T:5-9	2:15-5:00	all	tempo and	all	sound	out mailers
			music (tape)			program to printer
F:5-10	2:15-5:00	all	run through	all		prepare and send
						out parent letters
						handbill

DATE	TIME	ACTS	PURPOSE	CAST	CREW	PRODUCTION NOTES
M:5-13	2:15-3:10	all	chorus and voice	all		complete set, lights, sound, props, music, costumes, make-up
T:5-14	2:15-5:30	all	block children, and minors	all		ticket sales at brunch and lunch bulletins to teachers
W:5-15	2:15-5:30	all	technical rehearsal	all	all	
T:5-16	2:15-5:30	all	technical rehearsal	all	all	
F:5-17	2:15-5:00	all	technical	all	all	
S:5-18	5:00-10:00	all	costume rehearsal	all	all	
S:5-19	2:00-6:00	all	make-up	all	all	
M:5-20	2:15-3:10	all	vocal ex.			
	6:00-9:00	all	first dress	all		
T:5-21	6:00-10:00	all	final dress	all	all	pick up programs from printer
W:5-22	per IV-VI	all	Matinee	all	all	ticket sales at
T:5-23	per IV-VI	all	matinee & pictures	all	all	brunch and lunch
F:5-24	7:00-11:00	all	afterward evening performance	all	all	

Glossary of theatrical terms

- Act Curtain**--The main curtain at the front of the stage.
- Apron**--On the proscenium stage it is the area downstage of the proscenium arch.
- Beam Lighting**--Lighting by means of directional lamps near the ceiling and in front of the main curtain.
- Batten**--A pipe from which lighting instruments or scenery can be hung.
- Border**--A short, very wide curtain that is hung above and extends clear across the stage. It is used to mask or hide battens, lighting instruments, and the fly space.
- Continental seating**--Rows of seats in the auditorium usually set about 3 feet apart, with the aisles along the walls rather than down the middle of the auditorium.
- Counterweight system**--A system for raising scenery that uses cables, weights, and pulleys. Scenery is hung from pipes attached to cables which are run up through pulleys and then across to a carriage that contains removable weights. This carriage can be run up and down the side stage wall by pulling ropes.
- Cyclorama**--A stretched, minimally seamed expanse of cloth, hung at the back of the stage, to be lighted for various day or night sky effects.
- Floor pockets**--Electrical outlets set flush into the stage floor.
- Fly Space and Flying**--Fly space is the space directly above the stage in the stage house, extending from the top of the proscenium arch to the grid. This space is used to keep scenery that can be flown, out of sight of the audience until it is used. Flying is the fastening of pieces of scenery to battens and raising them by means of a counterweight system.
- Gel**--Colored gelatin or plastic sheets that can be cut and placed in front of a lighting instrument to color the light.
- Gel Frames**--A frame in which gels can be mounted and then set in a lighting instrument.
- Grid**--1. A cross-hatched set of pipes above the stage, used for the hanging of lights or curtains. 2. An open floor of wood or metal above the stage that supports the pulleys in a flying or counterweight system.
- Jacks**--Triangular braces designed to hold freestanding scenery upright.
- Legs**--Tall, narrow curtains hung at the sides of the playing area to hide the off-stage areas from the audience.
- Light Tree**--An upright pipe set in a weighted base, usually with crosspieces to which lighting instruments can be attached.

Playing Area--Acting area.

Plugging Panels--The panel where, through use of telephone-jack-like plugs, the lighting instruments are connected to the proper dimmer.

Rigging--This includes all the ropes, cables, battens, etc., that are used in the running and flying of scenery.

Roundels--Slightly dished discs of colored glass made to fit into holders at the front of lighting instruments.

Stage House--The part of a theatre that contains the stage, fly space, grid, and wings, as opposed to the auditorium and support areas (shops, storage areas, dressing and make-up rooms).

Teaser--A framing border curtain, set directly behind and across the top of the proscenium arch. It can be used to make the proscenium opening taller or shorter.

Thrust--This is a special type of stage that juts out into the audience. The audience sits on three sides of the acting area.

Traveler Curtain--A traveler is the mechanism, usually hung from a batten, to which a curtain is attached and by which the curtain can be opened and closed by pulling on ropes. These curtains are behind the act curtain.

Wings--The areas backstage directly to the right and left of the acting area. These areas are used for storage and waiting areas for the actors.

ESTIMATED PLAY PRODUCTION BUDGET

ITEM	COST RANGE
Play Scripts @\$1.50 each	\$22.50 to 37.50
Royalty for Three Performances	85.00 to 125.00
Costumes	20.00 to 200.00
Scenery and Lighting	65.00 to 200.00
Make-up	10.00 to 25.00
Properties and Furniture	10.00 to 100.00
Promotion - photographs, posters, mailers	25.00 to 100.00
Tickets	10.00 to 25.00
Programs	<u>35.00 to 100.00</u>
Total	282.50 to 912.50

Note: Exact cost of production depends upon such variables as size of cast, period of costumes, number of sets, equipment available.

THE PLACE OF THE ARTS IN THE CURRICULUM

The goal is the utilization of the arts process as an integral part of basic education. One prerequisite to attainment of this goal is to treat all the arts, collectively, as a content area that has the same status and educational responsibility as other major departments. The first step to accomplishing this goal is to view the arts comprehensively.

The comprehensive view is advantageous. It immediately helps to organize the segmented, varied arts offerings in a school into one cohesive area of curriculum with unified goals and evaluative procedures. Properly conceived, the arts constitute a great integrating force in the school curriculum. To achieve such an end they must be viewed as a component of every discipline, for their subject matter is as broad as life itself.

The arts have always dealt with the vital concerns of contemporary people. To bring them into relation with the total curriculum is to assure that disciplines do not become divorced from the vital concerns of present-day society. Such an approach permits the arts to be viewed as alternative means of understanding subject matter or processes that at the same time complement and are integral to the total basic education program.

To understand the concept of the arts in basic education it is necessary to go one step further, to give attention to what is meant by the word "in" - the arts in basic education. The term "in" does not simply mean "as part of." True, the arts are now largely peripheral to the curriculum. But the arts in basic education means more than that they become part of the curriculum. It means they are infused throughout the curriculum.

All the major subject-matter disciplines have aesthetic components that can provide bases for incorporation of the arts into basic education. Infuse, according to Webster's "implies the introducing into one thing of a second that gives life, vigor, or new significance." The idea of the arts in basic education means that the arts will be infused with other major areas of the curriculum in such a way that they mutually nourish one another to the benefit of all students. In other words, the arts ought to permeate the subject matter in the schools.

Infusion is not correlation. It implies far more than a world cultures course that uses the arts of a people as illustrative material only, or a physical education program that gives cursory attention to dance through square or social dancing, or an elementary program which occasionally allows the students to "act out" a story or illustrate student-written haiku for the class poetry book. It means more than an occasional excursion to a museum, theater, or concert.

Infusion signifies that the arts should be thought of as incorporated as interdisciplinary studies that are the responsibility of all teachers. Such a program - designed to bring all the arts to all students through all the subject matter in the school - must be the primary focus of arts education. This philosophy would also encompass specialized arts courses that treat the subject matter of the arts as discrete disciplines.

Thinking in terms of the arts immediately enlarges the sense orientation in which teachers of all subjects operate. Instead of thinking primarily

in terms of the visual, the arts help teachers to incorporate a greater emphasis on hearing, touch, and even the senses of taste and smell. To broaden the sense orientation means that students experience a greater variety of avenues for personal involvement and reaction to the world around them. The arts also provide root experiences with the five natural phenomena; sound, light, motion, time, and space. Acquaintance with these phenomena forms much of the basis for understanding the world at large.

...THE ARTS IN THE CURRICULUM

From the concept of the arts in basic education emerges the idea of treating the arts staff as a team that functions in relation to the other components of the curriculum. The arts in basic education means that specialists must take a broader stance. The painter finds ways to relate to social studies concepts and inquiries. Experiences in movement grow through and out of mathematics. Sound and its expressive possibilities are explored in relation to a project in science.

The arts infuse into subject-matter teaching something so wholly new that teachers begin to ask students different kinds of questions and expect different kinds of products. The arts represent, by their nature, an interaction with other subject matters because their content spans all of life and touches every area of human existence. They can function as the means to integrate the entire basic education curriculum.

To move the arts into a more central position in the framework of basic education is not to threaten the traditional philosophical hegemony of the intellect over the emotional in human development. On the contrary the arts, thought of in terms of process, enlist the senses and the physical nature of the human being to awaken all the functions of the mind. When taught as process throughout the curriculum, the arts bring a more proper balance between the body and the mind in basic education.

As conceptualized here, the arts in basic education program would not necessarily require the investment of greater school funds, but rather a reallocation of priorities so that existing resources are exploited fully. Arts specialists must be thoroughly committed to the concept and become involved in all planning and formulation. Actual contacts with artists, brought into the school setting, are desirable. Pilot studies have found that when teachers are supported with resources and direction they will implement a broader program that encompasses the arts.

In the final analysis it is the density of the student's learning experience in the arts that will achieve the desired outcomes. The more diversity, the greater the total arts experience. Even with the same overall goals, each arts-in-basic-education program will be unique, depending on such varying factors as community resources, special ethnic concentrations, the imagination, interest, and abilities of teachers, the amount of team effort expended, the quality of staff development, school administrators, curriculum coordinators, and other school personnel.

Read the following statements. If you think a statement is true, circle " T "; if false, circle " F ".

1. The basic education program should make provision for all teachers to use the arts process to achieve more effective learning. T F
2. The basic education program should assure an interaction between arts personnel and other instructional staff so that the arts permeate all the experiences in the school. T F
3. Arts specialists should function as a team coordinated with teachers throughout the entire basic education program. T F
4. An arts education program encompasses all the arts - dance, drama, film and photography, and writing, as well as art and music - with some staff responsibility guiding each area. T F
5. An arts education program should reach every individual in the school with every art: "All arts for all students." T F
6. An arts education program should provide opportunities for talented students to investigate and develop their capacities in the arts through in-depth study for possible career commitment. T F
7. Community resources should be utilized to broaden and deepen the arts experiences provided in the school and to relate the arts program to the community at large. T F
8. The basic education program should generate a humanized environment that pervades the entire school, an environment that is productive and happy, encouraging self-motivation, self-actualization, and creativity. T F
9. The arts process provides a means of engaging the students on a more personal level, attending areas of response, creativity, and evaluation. T F
10. The arts process provides a ready means to motivate students and in that sense it can enhance learning in every subject-matter area. T F

If you marked all the above statements true, your thinking supports a process-oriented arts program in the framework of basic education. YOU could provide the leadership necessary to establish and proliferate such programs to the benefit of students, teachers, and the entire educational enterprise.

SYNOPSIS

In 1945, Harry Brock, and his girl friend, Billie Dawn, travel to Washington, D.C. intending to bribe various members of the U.S. Senate to use their influence to pass legislation favorable to Brock's business as a big-time junk dealer. Brock discovers that his ex-chorus girl companion lacks sufficient graces for the social life of Washington. Thus, he hires Paul Verrall, a reporter, to "smarter her up." To Brock's dismay, Billie learns too much. She learns she doesn't have to continue to take his verbal and physical abuse and that the Bill of Rights has a meaning in her life. In the end, Billie prevents the corruption of the "honorable" senators and deserts Brock for Paul Verrall.

FOR INFORMATION CONTACT:

Washington State Cultural Enrichment Program
305 Harrison Street, Suite 112
Seattle, Washington 98109
(206) 622-7491

WASHINGTON STATE

140

CULTURAL ENRICHMENT

PROGRAM

presents

BORN YESTERDAY

produced by

Seattle Repertory Theatre



DEAR STUDENT:

You are about to see the play BORN YESTERDAY by Garson Kanin. This program is provided by the Washington State CULTURAL ENRICHMENT PROGRAM in order to help you enjoy the performance. It includes information which will give you greater insight into all dramatic presentations, suggestions regarding how to view a play, and a synopsis of the play.

ELEMENTS OF A PLAY

The six elements of a play are found in all plays, movies, and T.V. productions. They are plot, character, theme, dialogue, music and spectacle. Being able to recognize these elements will help you understand what you see in the theatre. It will also help you appreciate a playwright's skill and ability.

PLOT is what happens in a play. A series and sequence of events are arranged to interest you as an audience member. Each of the facts presented in the Synopsis (back page) are part of the plot, for example "Brock hires a reporter to 'smarten Billie up.'"

CHARACTER. These are the make-believe people in the play. Because of what they say and do, we either like or dislike them. Plays deal with characters in conflict. The playwright creates a character(s) who attempts to solve a problem (Brock getting favorable legislation) and creates a character(s) who tries to prevent the solution of that problem (Billie and Verrall who attempt to prevent Brock from solving his problem). In the course of this struggle you have conflict, or that which interests the audience. In addition to humorous situations, the characters in a comedy are often funny people--i.e., the dumb ex-chorus girl, Billie, in BORN YESTERDAY.

THEME is the playwright's intended message to the audience. In BORN YESTERDAY the major theme is concerned with the mistreatment or abuse of others. A minor theme deals with political corruption.

Like most plays which are comedies, BORN YESTERDAY's theme is a serious one. Some playwrights feel that serious issues are best presented through comedy.

DIALOGUE is all of the words the actors say in a play. The dialogue tells you everything about the play, so you must concentrate on this element. The dialogue in a comedy is light and witty and constructed to "get a laugh."

MUSIC or SOUND is anything you hear other than the words themselves--the sound or quality of the actors voice, background music, sound effects. Music is often used to help set or sustain a mood and together with the sound effects make the play seem more real.

SPECTACLE is everything you see on the stage. It includes the scenery and lighting as well as the costumes and make-up of the actors. All of these items are designed and/or selected to contribute to the overall effect the play's director wants to project to the audience. In BORN YESTERDAY this effect is naturally comic.

HOW TO VIEW A PLAY

When we are not alone, there are rules we use to get along with other people. While these might be called good manners, they are usually considered respect for others. Because a play is presented to a large group of people, there are others who want the same thing we do--to be able to see and hear what is going on. If you follow these suggestions, both you and your friends will be able to enjoy this play and any you attend in the future.

- 1) When the play starts, be quiet and stay that way until it is over.
- 2) Remain seated throughout the program.
- 3) Leave books, games and food or drinks outside of the performance area.
- 4) Save your discussion about the play until it is over--that way you won't miss anything.
- 5) Show that you liked the play by clapping at the end of the performance.

141

142

CULTURAL ENRICHMENT PROGRAM

presents

BORN YESTERDAY

The 1981 session of the Washington State Legislature changed the Washington State Cultural Enrichment Program from the Office of the Superintendent of Public Instruction to the Washington State Arts Commission. The WSAC indicates that they will continue with the same study guides and information presented in this book.

produced by

SEATTLE REPERTORY THEATRE

80 - 81

147

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

NOTE TO THE TEACHER

This booklet and the materials it contains are designed to help you and your students prepare to attend a performance of BORN YESTERDAY presented by Seattle Repertory Theatre. The staff of the CULTURAL ENRICHMENT PROGRAM hopes that you will not only find the materials valuable but will also feel free to reproduce or use them in any manner which will heighten your students' enjoyment of the program.

It is our experience that the well-prepared student is more capable of appreciating the program beyond its obvious entertainment value. The accompanying letter from the Office of the State Superintendent of Public Instruction offers several general objectives to assist in this effort. In addition, the following objectives, more specific in content, are offered to encourage greater student understanding of all dramatic productions, particularly BORN YESTERDAY:

- 1) To recognize that a play is an entire unit of communication, comprised of a beginning, a middle and an ending;
- 2) To provide students with the terms and definitions of the elements of a play;
- 3) To provide not only a foundation for "theatre experience" but to focus awareness of how the elements of a play can be observed in BORN YESTERDAY, other live dramatic productions, movies and television; and
- 4) To provide the setting for the student learning experience of how to be an audience and react in a positive manner.

Attendance at a play offers students a social setting during which they can observe the artistic gift of actors. The type of reactions appropriate in an audience situation differs from the more common spectator reactions at athletic events. Because audience manners are unfamiliar, we urge that you review the appropriate behaviors and sit with your class in a position where proper supervision can be maintained throughout the entire presentation.

In general, the same behaviors which are encouraged in the classroom for individual concentration are those which are acceptable in an audience situation. In other words, any kind of disturbance is distracting, including moving about once the presentation has started, talking loud enough to be overheard by others, whistling, and eating or drinking in the performance area. While the "do-not's" need to be mentioned, it is preferable that you stress the "do's"—concentration on the performance, searching for how the elements of theatre are used, and displaying an appreciation through laughter and/or applause.

In addition to this study guide, the CULTURAL ENRICHMENT PROGRAM has prepared a master copy of a printed program which we urge you to reproduce for each member of the class. Once distributed, you can expand upon the elements of a play and review the cast of characters plus the guidelines of how to be a good audience.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

TABLE OF CONTENTS

About the Seattle Repertory Theatre	4
History of the Play	5
Production Credits, Setting Information	6
Cast of Characters	7
About the Author.	8
About the Play.	9
About Drama	11
Some Questions for Discussion After the Performance . .	14
About the Cultural Enrichment Program	15

ABOUT THE SEATTLE REPERTORY THEATRE

The Seattle Repertory Theatre, now in its 18th season, is widely regarded as one of the best regional theatres in the United States. It has a thoroughly professional company of actors, designers and stage technicians.

Under the guidance of Consulting Artistic Director John Hirsch and Producing Director Peter Donnelly, the Rep presents a six-play season at the Seattle Center Playhouse, makes an annual tour of Northwest States with one of their main stage productions, sponsors and produces special performances in and around Seattle and creates a special production by its Mobile Outreach Bunch (M.O.B.) designed to appeal to junior high school audiences and tours throughout the state under the auspices of the Washington State Cultural Enrichment Program.

HISTORY OF THE PLAY

BORN YESTERDAY opened in New York on February 4, 1946 and featured in the leading roles, Paul Douglas as Harry Brock and Judy Holliday as Billie Dawn. The Broadway engagement ended on December 31, 1949, after 1,642 performances, to become at that time the fifth longest-running play in American non-musical stage history. Robert Coleman, writing in the New York Daily Mirror, reviewed the opening night performance in this manner:

"A tremendously funny and really important play...that has to do with a ruthless, brutal guy, who has amassed a fortune by buying up politicians and crushing the little people who get in his way. He has bought and pushed his way to Washington when the curtain rises.

"He is ready for a masterpiece of grand larceny, a deal that will make Teapot Dome almost smell sweet. He is ensconced in a \$257 a day hotel suite (1945 prices) with his dumb ex-chorus girl friend. Realizing her mental and social deficiencies, the tough mug engages a literate and liberal reporter to smarten her up. The reporter does too good a job. He gets the gal to reading a lot and thinking a little. She compares the politicians she meets with her patron, with those she learns about in the history books—and the comparison is disturbing. And she begins to wonder why people, including herself, should be betrayed and broken by the world's "heels."

"The mug soon learns that a little learning is a dangerous thing—for him. The girl refuses to be whacked around any longer by the bully and takes a walk, after exposing his newest assault on the public treasury and decency.

"'Born Yesterday' is a play that you cannot afford to miss. Tough and tender, a riot of laughs and a painless lesson in civics, a sardonic commentary on some contemporary morals, and packed with action, it will hold you on the edge of your seat."

At one time there were four American touring companies of the play. The play has also been presented throughout Europe, South America, Australia, Israel, Mexico and Turkey. BORN YESTERDAY was revived twice in New York in the 1970's: first by the Manhattan Theatre Club, and second, at the Theatre in the Park.

In the late 1940's, the film rights were sold to Columbia Pictures for \$1,000,000. Countless film stars were tested for the coveted Billie Dawn role. Finally, Columbia Pictures decided that Judy Holliday, who wanted all along to repeat the role in which she had triumphed on Broadway, would be ideal for the lead in the movie version. Seen with her in the movie were Broderick Crawford as Harry Brock and William Holden as the reporter, Paul Verrall.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

BORN YESTERDAY

by

GARSON KANIN

PRODUCED BY: SEATTLE REPERTORY THEATRE

Director M. Burke Walker
Set Designer James Leonard Joy
Costume Designer Laura Crow
Lighting Designer Richard Devin

The play is set in a hotel suite in Washington, D.C.

Act I - September, 1945
Act II - Two months later
Act III - Late that night

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

CAST OF CHARACTERS

Helen - a hotel employee
 Paul Verrall - a reporter for The New Republic
 Eddie Brock - Harry's brother
 Bellhop
 Bellhop
 Harry Brock - a junk dealer
 The Assistant Manager of the hotel
 Billie Dawn - Harry's girlfriend
 Ed Devery - Harry's lawyer
 Barber
 Manicurist
 Boothblack
 Narval Hedges - a senator
 Mrs. Hedges - his wife
 Waiter

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

ABOUT THE AUTHOR

Garson Kanin was born in Rochester, New York in 1913. His family decided he should become a lawyer because he started talking at an early age. He quit high school after his sophomore year to work as a saxophone player. As a band member he had a comic flair for putting on funny hats, singing funny songs, and making funny faces. This comic-dramatic ability eventually led him to attend the American Academy of Dramatic Arts, where he supported himself by playing the sax and acting in radio shows.

Because of his success as a Broadway director, Kanin was invited by Samuel Goldwyn to come to Hollywood in 1937. Here he was given an opportunity to study movie technique. In 1938 he directed the movie, "A Man to Remember," which received rave reviews from the critics.

During World War II he was drafted into the Army. He was assigned to the War Department in order to do special film work. His duties included work on documentary films but were climaxed when he co-directed "The True Glory," which picturized the achievements of the Allied Victory.

Since BORN YESTERDAY, Kanin has written and staged for Broadway THE SMILE OF THE WORLD and RAT RACE. He and his wife, Ruth Gordon, have written the movie scripts for "A Double Life," "Adam's Rib," "The Marrying Kind," and "Pat and Mike."

As a Broadway director, Kanin has been highly recognized. In 1955, he directed one of the most distinguished productions of the period—THE DIARY OF ANNE FRANK—which won the Pulitzer Prize and the New York Drama Critics Circle Award. In January 1964, he directed the musical, FUNNY GIRL, based on the early years in the career of comedienne, Fanny Brice. This production ran for over four years making a "star" of the lead performer, Barbra Streisand.

Kanin's novel, Blow Up a Storm, was published in 1959 and rapidly became a best seller. In recent years he has returned to writing. His books, One Hell of an Actor (1977), It Takes a Long Time to Become Young (1978), and Moviola (1979) have all been popular with the public. Moviola has recently been presented as a mini-series on television.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

ABOUT THE PLAY

A. SYNOPSIS

In 1945, Harry Brock, and his girl friend, Billie Dawn, travel to Washington, D.C. intending to bribe various members of the U.S. Senate to use their influence to pass legislation favorable to Brock's business as a big-time junk dealer. Brock discovers that his ex-chorus girl companion lacks sufficient graces for the social life of Washington. Thus, he hires Paul Verrall, a reporter, to "smarten her up." To Brock's dismay, Billie learns too much. She learns she doesn't have to continue to take his verbal and physical abuse and that the Bill of Rights has a meaning in her life. In the end, Billie prevents the corruption of the "honorable" senators and deserts Brock for Paul Verrall.

B. DISCUSSION BEFORE SEEING THE PERFORMANCE

Howard Barnes has said that BORN YESTERDAY is "an uproarious delight" and "an entrancing, tough comedy." In addition to being good comedy, the play examines important moral, political and ethical issues. You and your students will find that viewing the play will be more entertaining and educational if you are able to read it before attending the performance. However, whether or not you are able to read the play beforehand, a general discussion of some of the issues presented in the play should make the viewing more rewarding. The discussion points which follow are suggested to serve as a starting point:

1. Some people have noted that Billie's character of a "kept-woman" is disturbing. However, one must remember that this situation is not condoned; it is simply the playwright's method of building an additional case against Harry Brock. You may wish to discuss with students these questions:
 - a) Why does Harry Brock (OR ANYONE) believe he can "own" people (Billie, a Senator, his lawyer, his brother) and "push them around?" What are the consequences of this on the individuals involved? On society?
 - b) Does the real awakening of a human being consist, in part, of becoming aware of the needs and rights of other people?
 - c) At what point does an individual's rights and needs become an infringement on the rights and needs of others?
 - d) Education is sometimes thought of as "book knowledge" or the accumulation of diplomas, certificates, and/or degrees. Does education consist, in part, of learning kindness toward others? Why? Why not?

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

2. Another important issue presented in this play is political corruption. You may consider these questions:
 - a) Why do individuals attempt to "buy" politicians? Who is to blame--the buyer, the politician, the judicial system, the legislative system, or the voting citizen?
 - b) How can political corruption be alleviated?
3. A third issue presented in this play concerns "fascism." The play was written and produced at the end of a world war fought against nazism and fascism. These questions may be considered:
 - a) What is fascism? How does it differ from other political systems--democracy, nazism, communism, socialism, and republican form?
 - b) In a "fascist state" how are business firms owned? How are they controlled?

* * * * *

SOME ADDITIONAL QUESTIONS TO CONSIDER BEFORE ATTENDING THE PERFORMANCE

1. What are the six elements of a play?
2. What is the basic plot of BORN YESTERDAY?
3. What are some of the purposes and functions served by drama in most cultures?

(Discuss: entertainment; celebrations of the continuance of life such as--peace following war, and defeating evil; release of emotions; enjoyment of disguise; imaginative freedom to change self and the world; comedy as a mirror of faults.)

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

ABOUT DRAMA*

Drama is often thought of as the production of a play for an audience. Drama is that, but it is much more than that. Drama has been defined as "a process of involving persons in imagining, creating, impersonating and communicating." Through drama, people learn what people are and what they can become, what I am and what I can become. Drama is a pathway to greater understanding of mankind, and of oneself.

The art of drama consists of three essential components: ACTING, PLAYMAKING, and RESPONDING AS AN AUDIENCE. Each component has its own set of skills and expectations, yet are inextricably intertwined.

ACTING

Acting is a natural part of living. All people have self-concepts and roles which they "act" either as a natural part of themselves or in an attempt to become something different. Successful acting, both on the stage and in real life, depends upon the skill of the actor in creating a convincing image. It also assumes that the actor will be perceived as the character or in the role being played. Three basic elements are part of the acting process and the perception: Movement, Voice and Improvisation.

Movement is a basic human means of expression. Movements can convey the emotions of anger, sadness, happiness, pride and many others. Through the development of movement skills and the study of movement perception, actors are better able to express the emotional aspects of a character. Movement is perhaps the most expressive element of acting due to its immediacy and the fact that it is most often perceived visually.

The use of the voice, primarily through speech, is perhaps the most obvious element of acting. Essentially thought of as a social action, speech is usually an intentional act and as such is a basic human means of communication. Through speech exploration, language can be extended, heightened and shared to become a more effective means of communication and an important tool for the actor.

Improvisation is a basic means by which a human being adapts to the ever changing environment. In drama, improvisation is viewed as a process of extemporizing physical actions, including speech, without previous practice or rehearsal. Improvisational skills are important to actors as they develop new ways of creating a character or in situations which demand more effective communication.

PLAYMAKING (ELEMENTS OF A PLAY)

The process of playmaking begins with an understanding of the essential nature of a play. William Saroyan, the renowned playwright, explains that a play "is people

*Extracted, in part, from Spotlight on Drama, a publication of the Superintendent of Public Instruction, Olympia, Washington, 1975.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

in trouble." In drama, as in life, the way in which a person struggles to resolve a problem depends, largely, on the kind of person one is and how one responds to the challenge.

A play is a constructed logical pattern of imagined events (plot) intended to reveal some insight into human living (theme). The play is developed through the actions and speeches (dialogue) of the persons (characters) involved in the conflict relationship. Sound and spectacle are other factors which add dimension to a play. Aristotle, the Greek scholar, identified these six basic elements of a play as: plot, character, theme, dialogue, music (sound), and spectacle.

Plot is the structure or story of the play. It consists of a series of incidents arranged to cause dramatic action to occur. The plot begins with an initial incident in which the central character is faced with a problem. The problem is caused by confrontations with (a) something in the physical environment, (b) another person or persons, (c) ideas or ideologies, and (d) himself. When confronted with a problem, a character will always seek to resolve it. The middle incidents in the plot show how the character struggles to overcome the problem. The ending incident provides a brief, yet satisfying, way to conclude the character's struggle.

Character is either a person, or a thing or idea with human characteristics, faced with a problem and struggling to resolve it. Factors which form the basis for character development include (a) physical self, (b) personality and background and (c) desire and will. Characters in a play must be interesting people, otherwise they will bore us. The character we want to solve the major problem in a play is called the protagonist and the person who opposes the protagonist is called the antagonist. There are also "secondary characters" important in a play. The author of a play will reveal the character's uniqueness to the audience in three ways: (a) by what the character says, (b) by what the character does, and (c) by what the other characters in the play say about them. In a good play the characters must have a reason for what they do or say. As you read or see a play you must be able to ask, "Why did he/she do or say that?" or "Why did this happen to him/her?" and find a good reason for your answer in the kind of person he/she is.

Theme is the basic idea about life that the playwright or playmakers want to express through the play. This basic idea has also been referred to as the spine, the heart or the "point" of the play. The key to understanding the theme is to know that it is shown through the action of the play and the development of the characters.

Dialogue is what a character says. Dialogue is a chief means by which playmakers develop characters, plot and theme. A character may talk about what is happening, why it is happening, what is wished or planned or what related incident has happened. Playmakers must be certain that a character speaks honestly as if in a particular place, time and situation of the play. Furthermore, characters should speak (and act) as if motivated by particular desires in the incidents and actions of the play. Playmakers also use dialogue to develop a character by having other characters talk about that character.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

The last two elements are not as essential in a play as the four elements listed above.

Music is the element which applies to the use of a formal musical background or accompaniment, to the varying sounds of the human voice or the variety of sounds created by the voices of the actors, and to sound effects.

Spectacle is a term which is applied to the visual aspects of the play. These aspects include: scenery, costumes, lighting, properties and makeup.

RESPONDING AS AN AUDIENCE

The actor acts and a play is created so that communication can take place. The essential fact of this type of communication is that the play must have an audience. Through the work of the actors and the perception of the audience, the theme and plot are communicated to the audience. The audience also communicates to the actor in the manner of its response to the play. If the communication of the actors has been effective, the audience traditionally responds with applause and other positive feedback to the performers. During the performance, an audience response of genuine attention, appropriate laughter, or other natural response indicates to the actors the effectiveness of their performance and encourages their efforts.

* * * * *

SAMPLE TEST QUESTIONS

1. What are three essential components of drama?
(Acting, Playmaking, and Audience Response)
2. What are three basic elements of the acting process?
(Movement, Voice and Improvisation)
3. What are the six basic elements of a play, as defined by Aristotle?
(Plot, Character, Theme, Dialogue, Music and Spectacle)
4. What can an audience do to encourage the efforts of actors?
(Focus attention on the play, respond naturally with applause, laughter, or other appropriate communication)

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

SOME QUESTIONS FOR DISCUSSION

AFTER THE PERFORMANCE

1. What is the main theme of the play? Secondary themes?
2. How are the six elements of a play used to enhance or support the theme?
3. How is Born Yesterday similar to Pygmalion or My Fair Lady?
4. What are the similarities between what Brock attempts to do and "Fascism?"
5. What parallels can be drawn between the "influence peddling" or "bribing" in this play and American "political scandals" of this century? Of other centuries?
6. Why do you feel Born Yesterday has been revived in recent years?
7. At what points in the performance did the audience laugh most? Why?
8. Which parts and which aspects of the performance were most interesting to individual students? For what reasons?
9. What are the main differences between reading the play and seeing it? What are some of the separate rewards and difficulties of each?
10. How would students compare seeing this play to attending various other cultural events: in terms of laughter, enjoyment, interest, thoughts provoked, interest in repeating similar theatrical experiences?

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

ABOUT THE CULTURAL ENRICHMENT PROGRAM

It is the goal of the Cultural Enrichment Program to: provide arts experiences of the highest quality which are not otherwise available to the elementary and secondary schools of the State of Washington, in order that positive student attitudes can be fostered through learning experiences which are designed to stimulate an interest in, develop an awareness of, and encourage a commitment to the arts.

This school year the Cultural Enrichment Program will continue to bring to the young people in the schools of our state the very finest in orchestral music; instrumental and opera ensembles; jazz; children's and adult theatre; ballet, ethnic and modern dance; as well as experiences in the visual arts. It is the belief of the Cultural Enrichment Program that, because of their training, experience and technical skills, professional artists possess superior ability to introduce the young mind to art forms and to reinforce the value of all the arts in our environment. All services offered by the Cultural Enrichment Program have been selected to appeal to the appropriate age level of the target audience.

DRAMA ADVISORY COMMITTEE for the CULTURAL ENRICHMENT PROGRAM

Ms. Marian Berge, Snohomish, WA
 Ms. Kay Buesing, Yakima, WA
 Ms. Arden Johnson, Colfax, WA
 Mr. Robert Mahan, Seattle, WA
 Mr. Nick Mason, Yakima, WA
 Ms. Janet McIntyre, Bellevue, WA
 Mr. John Mitchell, Port Orchard, WA

Ms. Meb Paxson, Mercer Island, WA
 Ms. Barbara Salisbury, Seattle, WA
 Ms. Elodie VanDevert, Tacoma, WA
 Ms. Marjorie White, Medical Lake, WA
 Ms. Annie Williams, Friday Harbor, WA
 Mr. Wm. Radcliffe Jr., Olympia, WA

* STAFF - CULTURAL ENRICHMENT PROGRAM *

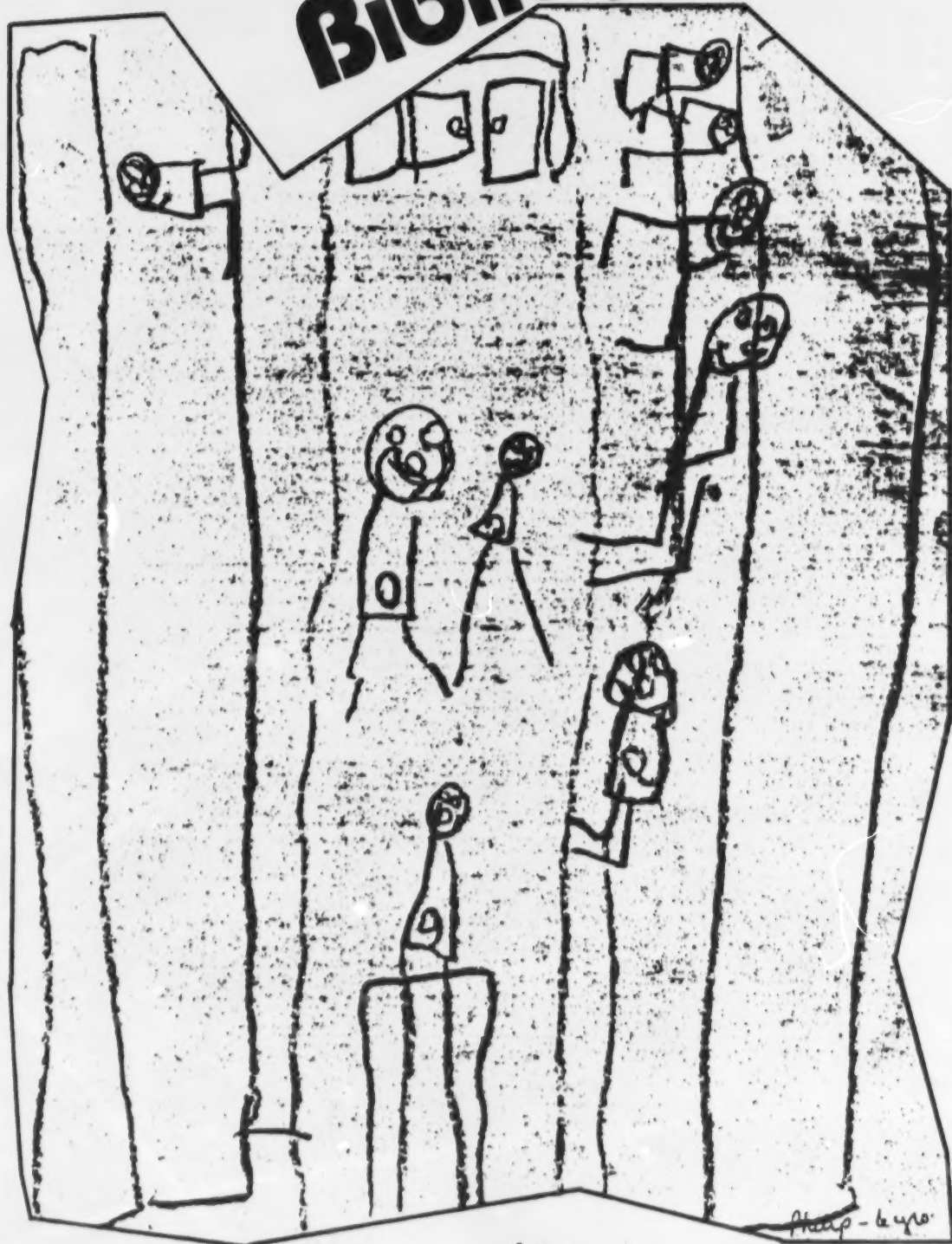
Walter C. Wilson, Program Director
 Donald G. Emerson, Performing Arts Coordinator
 Carolyn Eddington, Performing Arts Scheduling Coordinator
 Carole A. Tayman, Visual Arts Coordinator

The work presented or reported herein was performed pursuant to authority granted by the Superintendent of Public Instruction, State of Washington. However, the opinions expressed herein do not necessarily reflect the position or policy of the Superintendent of Public Instruction, and no official endorsement by the Superintendent of Public Instruction should be inferred.

NOTE: This is a sample guide used by the CEP in the 1980-81 school year.

156

Bibliography



BIBLIOGRAPHY

This bibliography is selected from the viewpoints of practicality and availability of books to classroom teachers.

- Barlin, Ann and Paul, The Art of Learning Through Movement, New York: Ritchie Ward, 1971.
- Batchelder, Marjorie, The Puppet Theatre Handbook, New York: Harper and Row, 1947.
- Burger, Isabel B., Creative Play Acting, 2nd ed., New York: Ronald Press, 1966.
- Cullum, Albert, Aesop in the Afternoon, New York: Citation Press, 1972.
- Cullum, Albert, Push Back the Desks, New York: Citation Press, 1967.
- Cole, Natalie Robinson, Children's Arts from Deep Down Inside, New York: John Day, 1966.
- Davis, Jed H. and Mary Jane Watkins, Children's Theatre: Play Production for the Child Audience, New York: Harper and Row, 1960.
- Drama Theatre Framework for California Public Schools, Sacramento, CA: ed. and prepared by Bureau of Publications, California State Department of Education, 1974.
- Diamondstein, Geraldine, Exploring the Arts with Children, New York: Macmillan, 1974.
- Gilbert, Anne Green, Teaching the Three Rs Through Movement Experiences, Minneapolis, MN: Burgess Publishing Co., 1977.
- Goldberg, Moses, Children's Theatre: A Philosophy and a Method, Englewood Cliffs, NJ: Prentice-Hall, 1974.
- Heinig, Ruth Beall, and Lyda Stillwell, Creative Dramatics for the Classroom Teacher, Englewood Cliffs, NJ: Prentice-Hall, 1974 (revised edition, 1981).
- Koch, Kenneth, Wishes, Lies, and Dreams: Teaching Children to Write Poetry, New York: NY: Random House, 1970.
- Koste, Virginia Glasgow, Dramatic Play in Childhood: Rehearsal for Life, New Orleans: Anchorage Press, 1978.
- McCaslin, Nellie, Creative Drama in the Classroom, 3rd ed., New York: Longman, 1980.
- Moffett, James, and Betty Jane Wagner, Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers, 2nd ed., Boston: Houghton Mifflin, 1976.
- Mussen, Paul Henry, John J. Conger, and Jerome Kagan, Child Development and Personality 4th ed., New York: Harper and Row, 1974.

- Schurr, Evelyn L., Movement Experiences for Children, Englewood Cliffs, NJ: Prentice-Hall, 1967.
- Schwartz, Dorothy Thames, and Dorothy Aldrich, eds., Give Them Roots and Wings, A Guide to Drama in the Elementary Grades, Washington, DC: American Theatre Association, 1972.
- Shaw, Annn M., and CJ Stevens, eds., Drama, Theatre, and the Handicapped, Washington, DC: American Theatre Association, 1979.
- Siks, Geraldine B., Creative Dramatics: An Art for Children, New York: Harper and Row, 1958.
- Siks, Geraldine B., Children's Literature for Dramatization, New York: Harper and Row, 1964.
- Siks, Geraldine B. Drama With Children, New York: Harper and Row, 1977 (Revised edition in process of publication, projected for 1982).
- Spolin, Viola, Improvisation for the Theater, Evanston, IL: Northwestern Univ. Press, 1963.
- Stewig, John W., Spontaneous Drama: A Language Art, Columbus, OH: Merrill, 1973.
- Stone, L. Joseph, and Joseph Church, Childhood and Adolescence: A Psychology of the Growing Person, 3rd ed., New York: Random House, 1973.
- Wagner, Betty Jane, Dorothy Heathcote -- Drama as a Learning Medium, Washington, DC: National Education Association, 1976.
- Wagner, Jearmine and Kitty Baker, A Place for Ideas -- Our Theatre, San Antonio, TX: Principia Press of Trinity University, 1965.
- Ward, Winifred, Playmaking with Children, 2nd ed., New York: Appleton-Century Crofts, 1957.
- Ward, Winifred, Stories to Dramatize, New Orleans, LA: Anchorage Press, 1952.
- Wood, Barbara S., Children and Communication: Verbal and Nonverbal Language Development, Englewood Cliffs, NJ: Prentice-Hall, 1976.

- Brockett, Oscar G. History of the Theatre. Boston, Massachusetts: Allyn and Bacon, Inc., 1974.
- Cerf, Bennett and Cartmell, Van H. 24 Favorite One-Act Plays. New York: Dolphin Books, Doubleday & Company, Inc., 1958, 1963.
- Clay, James Hubert and Krempel, Daniel. The Theatrical Image. New York: Macmillan, 1967.
- Clurman, Harold. On Directing. New York: Macmillan, 1972.
- Cohen, Robert and Harrop, John. Creative Play Direction. Englewood Cliffs N.J.: Prentice-Hall, 1974.
- Cohen, Robert. Acting Power. Palo Alto, California: Mayfield Publishing Company, 1978.
- Cox, David R. and Cox, Shirley S. Themes in the One-Act Play. New York: McGraw-Hill Book Company, 1971.
- Elkind, Samuel. 28 Scenes for Acting Practice. Glenview, Illinois: Scott, Foresman and Company, 1972.
- Elkind, Samuel. 30 Scenes for Acting Practice. Glenview, Illinois: Scott, Foresman and Company, 1972.
- Elkind, Samuel. 32 Scenes for Acting Practice. Glenview, Illinois: Scott, Foresman and Company, 1972.
- Gallaway, Marian. The Director in the Theatre. New York: Macmillan, 1963.
- Gassner, John and Gassner, Mollie. 15 International One-Act Plays. New York: Washington Square Press, 1969.
- Glenn, Stanley L. A Director Prepares. Encino, California: Dickenson Publishing Co., 1973.
- Glenn, Stanley L. The Complete Actor. Boston, Massachusetts: Allyn and Bacon, Inc., 1977.
- Gregory, W.A. The Director: A Guide to Modern Theater Practice. New York: Funk and Wagnalls, 1968.
- Hodge, Francis. Play Directing: Analysis, Communication, and Style. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971.

- Kozelka, Paul. Fifteen American One-Act Plays. New York: Washington Square Press, 1961, 1975.
- McGaw, Charles. Acting is Believing: A Basic Method. New York: Holt Rinehart Winston, 1979.
- McMullan, Frank Alonzo. The Directorial Image: The Play and the Director. Hamden, Connecticut: Shoe String Press, 1962.
- Motter, Charlotte Kay. Theatre In High School: Planning, Teaching, Directing. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970.
- Robinson, Karl F. and Lee, Charlotte. Speech in Action. Glenview, Illinois: Scott, Foresman and Company, 1965.
- Tanner, Fran Averett. Basic Drama Projects. Pocatello Idaho: Clark Publishing Company, 1966.

Bibliography

- Ashworth, Bradford, Notes on Scene Painting, Donald Oenslager, ed. (New Haven: Whitlock's, Inc., 1952). A small but valuable manual by a professional scenic artist of long experience.
- Boyle, Walden P., Central and Flexible Staging (Berkeley: University of California Press, 1956).
- Burris-Meyer, Elizabeth, Color and Design in the Decorative Arts (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1935).
- Burris-Meyer, Harold, and Cole, Edward C., Scenery for the Theatre (Boston: Little, Brown & Company, 1938). Samuel Selden says of this book: "Unquestionably the most complete and detailed professional book on the construction and handling of scenery. Contains chapters on the organization of the professional and non-professional theatre, scenery planning and construction, stage machinery, rigging, properties, sound effects, the assembling and running of the show. Exceptionally well in illustrations."
- Cheney, Shelden, Stage Decorations (New York: The John Day Company, Inc., 1928).
- Friederich, Willard J., and Frazer, John H., Scenery Design for the Amateur Stage (New York: The Macmillan Company, 1950). I find this a useful book, especially in trying to cope with the "ism" language which has been picked up by theatre from terms that originate in literature and graphic arts.
- Fuerst, Walter R., and Hume, Samuel J., Twentieth Century Stage Decoration (New York: Alfred A. Knopf, Inc., 1928), 2 vols.
- Gassner, John, Producing the Play, rev. ed. (New York: Henry Holt & Company, Inc., 1935). The last part of this encyclopedia volume is given over to the first publication in book form of Philip Barber's New Scene Technician's Handbook, formerly available only as a mimeographed syllabus. A detailed and excellently illustrated treatment of scenery and property construction, sound effects, and lighting. In addition, Gassner's book contains many useful chapters on all phases of theatre production, including styles of drama, acting, directing, theatre organization, stage management, costuming, lighting, makeup, and the dance and radio production by some of the foremost authorities in the theatre.
- Gillette, Arnold S., Stage Scenery: It's Construction and Rigging (New York: Harper & Brothers, 1959).
- Graves, Maitland, The Art of Color and Design (New York: McGraw Hill Book Company, Inc., 1941). Line, direction, shape, proportion, texture, value, color, analyzed according to repetition, harmony, gradation, and contrast. Good illustrations.
- Gruuer, Elbert A., A Stage Managers Handbook

- Heffner, Hubert C., Selden, Samuel, and Sellman, Hunton D., Modern Theatre Practice. 4th Ed. (New York: Appleton-Century Crofts, Inc., 1958).
- Hewitt, Barnard, Play Production (Philadelphia: J.B. Lippincott Company, 1940). A rather general treatment of theatre production, but contains some specific discussions of styles of settings, lighting, sound effects. Many good illustrations.
- I.T.I. Publications Committee, Stage Design Throughout the World Since 1935 (London-Toronto: George G. Harrap & Co., 1956).
- Jones, Leslie Allen, Scenic Design and Model Building (Boston: Walter H. Baker Company, 1939).
- Jones, Robert Edmond, Drawings for the Theatre (New York: Theatre Arts, Inc., 1925).
- Joseph, Stephen, Theatre in the Round, (New York: Taplinger Publishing Company, 1968).
- Komisarjevsky, Theodore, and Simonson, Lee, Settings and Costumes of the Modern Stage (London: The Studio, Ltd., 1933).
- Leeper, Janet, Edward Gordon Craig: Designs for the Theatre (London: Penguin Books, Ltd., 1948).
- Luckiesh, Matthew, Light and Shade and Their Application (New York: D. Van Nostrand Company, Inc., 1916).
- Macgowan, Kenneth, and Melnitz, William, The Living Stage (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955).
- Macgowan, Kenneth, and Jones, Robert Edmond, Continental Stagecraft (New York: Harcourt, Brace & Company, Inc., 1922).
- Mielziner, Jo, Designing for the Theatre (New York: Atheneum 1965). Mielziner calls this book: "A memoir and a portfolio".
- Oenslager, Donald, Scenery Then and Now (New York: W.W. Norton and Company, Inc., 1936).
- Philippi, Herbert, Stagecraft and Scene Design (Boston: Houghton Mifflin Company, 1953).
- Rose, Arthur, Stage Effects: How To Make Them.
- Selden, Samuel, Sellman, Hunton D., Stage Scenery and Lighting, 3rd ed. (New York: Appleton-Century-Crofts, Inc., 1959).
- Simonson, Lee, The Art of Scenic Design (New York: Harcourt, Brace & Company, 1932).

Simonson, Lee, The Stage is Set (New York: Harcourt, Brace & Company, 1950).

Smith, Milton M., The Book of Play Production: For Little Theatres, Schools and Colleges (New York: Appleton-Century Company, Inc., 1926). A good elementary book on amateur stagecraft. Practical, well illustrated.

Southern, Richard Changeable Scenery: Its Origins and Development in the British Theatre, (London: Faber and Faber, 1952).

_____, Sound in the Theatre (Interesting, but dated).

_____, Stage Design Throughout the World Since 1950 (New York: Theatre Arts Books, 1964).

LIGHTING

Bentham, Frederick, Stage Lighting (London: Sir Issac Pitmen & Sons, 1950).

Bowman, Wayne, Modern Theatre Lighting (New York: Harper, & Brothers, 1957).

Fuchs, Theodore, Home-Built Lighting Equipment (New York: Samuel French, Inc., 1939).

McCandless, Stanley R., A Method of Lighting the Stage, 3rd ed. (New York: Theatre Arts, Inc., 1947).

Wilfred, Thomas, Projected Scenery, A Technical Manual (West Nyack, New York: Art Institute of Light, 1955).

Welker, David, Theatrical Set Design: The Basic Techniques (Rockleigh, New Jersey: Allyn & Bacon, Inc.).

_____, Stage Lighting (Boston: Little, Brown & Co., 1929).
Issued by Benjamin Blom Co., 1966.

_____, A Syllabus of Stage Lighting, 9th ed. (New Haven, Connecticut: Yale University Press, 1958). Good but tough.
1029QF.00



--Drawings

- Aaron Adams (2nd grade - Helen Keller Elementary, Lake Washington School District) Pages - 19,20,55, and 59
- Scott Leil (12th grade- Bothell High School, Northshore School District) Pages - 77,87,91,97,98,118 and 126
- Philip Parham (1st grade - Juanita Elementary, Lake Washington School District) Pages - Cover,5,14,32,46,48,49,52,57,63,66,156 and 164
- Diana Reul (2nd grade - Helen Keller Elementary, Lake Washington School District) Pages - 2,13,16,24,29,44,45,and 50

--Photographs

- Robert Beath (Instructor of Drama - Sehome High School, Bellingham School District) Pages - Cover,3,92 and 127
- Multi Cultural Arts Project - SPI - (Seattle School District, Susan Albert Director) Pages - 1,6,10,30, and 73

--Book Layout and Preparation

- Gary P. Reul (Supervisor Arts Education, Office of Superintendent of Public Instruction)